

AUTHOR & JOURNALIST

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those
WISECRACKS
into
GOLD

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GEORGE KELTON

Malibu 1,

California

Mostly Personal

This month I want to go on with the stock-taking started in "Mostly Personal" last issue.

I want to turn now to our changing ideas about the editorial needs of this magazine. When we took over the guidance or leadership (sometimes I think it is much more the honorable sargeancy, since we serve expressed interests), we were told by people "in the know" that a writer's magazine had to be a sort of hobby magazine. We were told, first of all, that the turnover of subscribers was unusually high among writers' magazines. We were told, second, that this indicated that a high proportion of our readers would be persons who take a fancy that they'd like to write, try a whirl at it, find it difficult, and drop it for some other momentary hobby. That even most of our readers would be the arm-chair writers, the people who like to think of themselves as writers. We were told, third, that if we kept circulation we would have to appeal strongly to a sort of wish-fulfillment—that we provided vicarious contact with the world of authorship for those who would like to be writers but who never write.

Well, we have some of those readers, I'm sure. Would-be writers do find that writing is very often hard work and requires persistence and intelligence, and many do turn away from writing. We know all that; readers of *A&J* all know that.

But that isn't the picture of our readers. During the nineteen months that I've acted as editor of the magazine, it has slowly dawned on me—more and more strongly—that we are publishing a magazine for *writers who write*.

It isn't possible to know all of you personally, although I wish I might. The contact I have with you is chiefly through the letters we receive and the poll questionnaires we send out. We have tried to study these as systematically as possible. As I indicated in "Mostly Personal" a few months ago, we've had the services of a brilliant mathematician, a person who has helped us study all the data as carefully as we can. Most of this has to be by indirection—by expressed interest more than by direct answer to questions concerning status of our readers. But the evidence is quite large now. In the months we have directed the magazine, almost all readers have been polled in some fashion, and the number of letters of some length from readers must have represented something like a fifth of our readers. And when

you get all the data together and study it closely, you come to some interesting conclusions.

A large proportion of our readers are professional writers. Just how large a proportion would depend upon what was used as a definition of the word *professional*. If the word were used to designate only those who earn their complete living by writing, the proportion would be small, since there are probably only two to three thousand persons in the country in that status. I am sure, by our contacts with readers, that our subscribers include by far most of the professionals in the country. These persons particularly like the complete market lists and our articles with "meat" and theory in them.

Another treatment of the word *professional* would place in that class all who write and publish with some consistency, and our study indicates that *between a half and two-thirds* of all our readers are in that classification. And we are sure that *between 80% and 90%* of our readers do write and make submissions of manuscripts—the proportion may be even larger, but it is at least that.

So we do publish a magazine for writers, that is, for people who actually write and send out manuscripts. And this fact—which we may have been slow to see—has consequences of great importance to the nature of the magazine we want to publish.

First, about "level" of articles. We find that our readers respond with greatest appreciation to the articles we publish which do have some

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ANNOUNCEMENT

For convenience, and to prevent confusion, the single address for *A&J* henceforth will be simply Boulder, Colorado.

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3. Sneak into an editor's office, point a gun at his head, and say, "Publish my stuff, pal—or you'll never publish anything again!"



4. Take a few million dollars out of the bank, and buy your favorite magazine. Then let those editors up there try and reject your stuff!

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turn those Wisecracks into Gold

R. R. McCOLLUM

Listen, Chum, had you ever considered writing ideas for cartoonists? If you are a sincere writer, and have a keen sense of humor, you can make money at it. Many young cartoonists, just now breaking into the major markets, would dance in the streets if they could latch onto a good writer, and almost all of the top-notch artists are willing to have a look at ideas.

For instance, Dale McFeatters, Salo Roth, and Jeff Keate, all three tops in the business, are constantly on the lookout for good gags for their syndicated columns. Jeff Keate, in particular, tells me that he doesn't ever get enough sport gags for his column, "Time Out."

Other "big names" such as Reamer Keller, Ben Roth, Thurston Gentry, Bo Brown, and Larry Reynolds are very friendly toward would-be contributors. Their drawings are in demand in editorial offices; consequently they're eager to see good ideas from gagmen.

Let me warn you at the outset that, contrary to general belief, writing gags is work. Requirements are few, but they are very important:

First, naturally, is the willingness to work, but equally essential is an overwhelming amount of patience.

Second, you must have a witty, fertile mind. Either you have it or you don't. A good test is to look into your behavior. Are you the life of the party with your clever wise-cracks and snappy quips? If you are, chances are you will make a good gag-writer once you learn the fundamentals of the business.

The third requirement is financial. Unless your bank account is sufficient to tide you over during a waiting period, you will need to supplement your finances some other way. A cartoon idea, as you conceive it, travels a great distance before it appears in print, so a wait for your first check is inevitable.

If you don't have all three of these requirements, take my advice and don't mess up the cartoonist market for the sincere peddlers of cartoon ideas. However, if you pass the foregoing test, here is the procedure to follow:

Assuming you have a typewriter, you will need a rubber stamp with your name and address, some 3x5 filing cards, two or three file boxes, paper clips, a pencil, and plenty of scratch pads.

Write your ideas on the file cards, using as few words as possible in both the description and the caption. The shorter the better, as long as the idea is clear. Make it in duplicate and number each card. You keep one in your files and send the other out, putting on your copy the initials of the cartoonist to whom you sent the copy. Thus you know at all times where each idea has been, and you won't send the same idea to two

different artists at the same time, or the same idea to a cartoonist more than once. If he rejects it, he won't care to see it again. Use the rubber stamp to put your name and address on each individual idea you send out. Otherwise, one or more of your ideas might get lost while in possession of the artist. Also, the stamp can be used to print your return address on the envelope you send out, and to address the envelope you enclose for the return of your ideas.

Double space your copy on the cards, using the proper indentations to denote the "Scene" and the "Caption." When you have correctly prepared your cards for submission, they will look like this:

J-1120

SCENE: Dump truck under loading shovel on construction job. Front end of truck is high off ground because truck-bed has been over-loaded with dirt, and rear is touching ground. Driver of truck yells from cab at shovel operator:

TITLE: "Okay, okay! That's enough!"

Is that clear? This is what makes a salable cartoon. Don't try to use this one, however. I've already sold it to *Construction Digest*. Tom Blakley was the artist who drew the picture around this idea, and it sold the first time out.

On the back of your card, stamp your name and address, as I mentioned earlier. Nothing else on the back.

After you have written a few gags (about a hundred, for a back-log) write your favorite cartoonist in care of the magazine in which his work appears. The magazine will forward the letter, and you will hear from the cartoonist himself if he's interested. Always enclose return postage with all inquiries or ideas. Do not send ideas in that first letter; merely ask the artist if he would like to see your ideas, and state your qualifications briefly. The cartoonist is a busy man and won't wade through a lengthy letter. When he answers your letter (and most of them will) you can take it from there.

There are many bases for gags that sell readily to major markets, but I won't attempt to point all of them out to you. I suggest that you study as many cartoons as possible before submitting your first one. The magazines which carry them know what their reading public want, and they buy accordingly. If you write ideas that have the same basis as the published ones, but are fresh and original, you will have a much better chance of selling your first efforts. Be sure your ideas are original, though. Don't ever try to copy an idea that has sold. If you do, you are doomed to begin with, for editors and cartoonists can

spot a phony immediately. That's their business.

You should have complete confidence in the artists with whom you work. Most of them are nice people, and they won't cheat you. I have worked with over a hundred in my writing career, and all were completely fair. Some were slow in reporting on occasion, but as soon as a cartoon was sold I received my share of the check. Just recently, I got a check from C. D. Small for a cartoon he sold to a minor market in Chicago. I had forgotten that he even had an idea of mine, because he had asked to be taken off my mailing list over six months ago—due to some advertising work he had contracted to do. Once you get the ball to rolling, you will get checks when you least expect them.

When you study the published cartoons, tear them apart and find out what made them funny. The secret is not in knowing what is funny but in what made a gag funny. Whether you realize it or not, there is a solid idea behind each cartoon printed, regardless of how silly or exaggerated it might seem. If you can cleverly plant that idea in a gag, then you are on your way to sales.

I know this system will produce results. I began this way myself. My first contacts were with a few of the smaller cartoonists. I don't mean they were inferior in their work; they prefer to draw for the smaller magazines. Of course, the pay is smaller, but the competition is not so keen.

DIRGE

"The word-coining genius, as if thought plunged into a sea of words and came up dripping."

—Virginia Woolf, *The Common Reader*

Let us mourn for the many,
Genius bound,
Who have taken the plunge,
And promptly drowned.

—S. C. Florman

I gradually added names, dropping the artists who were not accepting any of my ideas. Today I submit to over twenty cartoonists weekly, and my list includes Reamer Keller, Bo Brown, Jeff Keate, Ben Roth, Salo Roth, James Gibson, Hal Anderson, Tom Blakley, and Richard Rogers. With the exception of Bo Brown, every one of these artists has accepted my ideas, and though each idea accepted by an artist does not necessarily mean a sale, I have a good percentage of accepted ideas in the "Sold" file. Cartoonists seldom hold ideas unless they feel the idea has a good chance of selling somewhere. They can't afford to spend time on drawing a cartoon unless it has that chance.

You will find that the less prominent boys are more friendly, and will offer to help you in every

way possible. The big boys are a little colder. Just like magazines. They are busy people, and quite frequently they won't even bother to put a rejection slip in your returned ideas. If they hold any, however, they'll notify you. So if there is no news, in this case, it's bad news. They didn't care for any. Don't be discouraged by this. Bundle up another batch and put it in the mails.

I referred earlier to patience. As an example, I once submitted ideas to Hal Anderson week after week; he returned them without a word. I was becoming a little discouraged when one day there was a brief note saying: "I'm trying E-460."

For days, I studied the idea he kept. I tore it to pieces, looking for the reason he had accepted it. When I was reasonably sure I had found the magic formula, I worked up another batch along the same line. Out of it he took one, and from the succeeding batch, he held no less than four! I wrote him a brief letter of thanks, and by return mail I received a nice letter from him. He is today one of my best clients, and I am proud to have him on my list. Had I not been patient, though, I would have lost a good client.

Another pleasant chap to do business with is Richard Rogers. He sells almost exclusively to trade magazines, mostly grocery and electric appliance gags. But he will take time each week to write a long letter, encouraging your efforts, pointing out short-comings, and thanking you for ideas that suit him. Although the checks from Dick have been small, I consider him a client I simply couldn't do without. He has helped me so much. If you have thumbed through a copy of *N.E. Appliance and Radio News*, or any of the grocery store trade magazines, I know you have seen something by Rogers. He has a nice style, and a personality to match. I repeat, he's a nice guy to know.

Most artists work with writers on a percentage basis, your share of the sale price being usually twenty-five percent. Exceptions are Jeff Keate and Dale McFeatters, who pay a flat five dollars for each idea sold. On general gags, your checks will range from \$1.25 to \$20.00, depending on the markets sold and the percentage on which you are working. Some magazines, such as *Collier's*, *Saturday Evening Post*, *The New Yorker*, *Argosy*, and *Esquire*, pay fairly good rates, sometimes as high as a \$100.00. Other smaller magazines pay as low as five or ten dollars.

You should accept the cartoonist's judgement on the marketing. I assure you he will sell it to the market that pays the highest rate if it is at all possible, but once he has drawn it, he will keep it going until it sells somewhere or exhausts all markets. They believe, and rightly, that it is better to get five dollars for a drawing than to have it around gathering dust. If it is sold to a small market, and your check is small, remember that the artist made a greater sacrifice than you did. He drew the thing not once, but usually twice. And spent postage to send it out to numerous editors.

Well, that's about it. It is up to you. If you try writing gags, I hope you make a million, but please remember this last bit of advice. To sell, your ideas must be clever and original, and nothing will keep you as sharp as that daily grind.

Author & Journalist

MIGHTIER THAN THE SWORD

HELEN KITCHEN BRANSON

"The pen is mightier than the sword" has been quoted since the early days of Christianity, and yet how few of us truly realize the responsibility that goes with those words.

The generalities of the question could be discussed at length, but what I would like to mention is the responsibility we have as writers to maintain the dignity of people—especially the common people—all kinds of people everywhere.

We are writers who hold the power not only to picture what folks want to see, but also to make them want to read the things that should be read and must be written.

There are probably no two people who believe exactly alike on even a small detail of some subject. Yet in general, all people want to progress beyond what they now have. Where we disagree is on how we are to gain this end. And this, of course, is the reason that in a free country we have writers on every phase of every subject that passes within the realm of human experience.

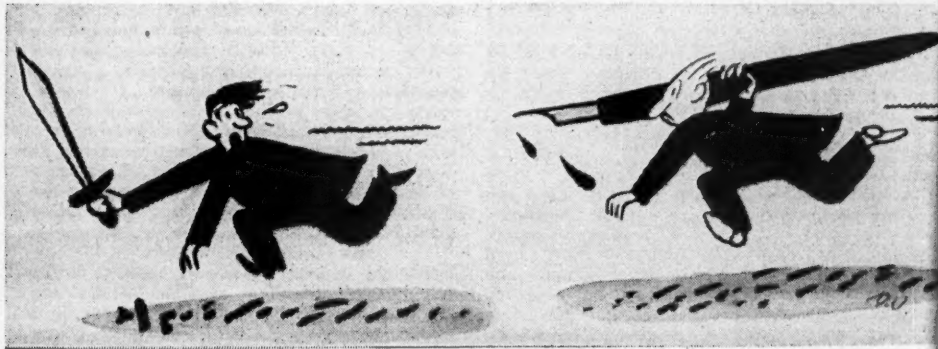
In America, we hold to the thesis that the right of the individual must be preserved, even as we strive toward the common good of the whole. This creates an eternal conflict—and what we write may largely determine how this struggle will go.

it? I felt there were a lot of people who might want to read it, provided I could write it well enough. Hadn't they read *Black Boy*, *George Washington Carver*, and many others? They had read about the smallest and the largest among the Negro people, and surely some folks would want to get a picture of the professional person—share his problems, and seek solutions thereto.

The problem turned out to be not so much a publisher, as a means of getting the book written. The first copy had been sent out to various houses, and while in transit back from an eastern publisher, it was lost in the mail. I had no carbon (now I always make them!), and when a local publisher suddenly decided to give me a contract, a complete rewrite job had to be done.

Only a small edition was made; the feeling was that it would have a limited local interest and sale. The first printing was almost sold out before it came from the press, and the second printing is so far gone that the publishers are now considering a third printing.

Some of our writing must, of course, be for entertainment alone. But even here, we should hold ourselves responsible for what harm or good our words can do. Great care should be taken that special groups are not relegated to certain



One of the techniques which can be used by writers toward attaining the goal for which we strive, is the principle of depicting life as it really is. This means in every field—fiction, and non-fiction—pulp and slicks. We slant to sell, of course. Editors buy what the public will read—and the public will read what we want them to read, if we write it correctly.

A point in fact is the contemporary biography of a Negro woman physician *Let There Be Life* which I wrote while making a survey of minority employment conditions in southern California. During the eighteen months I was gathering material and writing this small volume, everybody, including my agent, felt certain it would not find a publisher—because publishers just couldn't make money on such a book. Who would want to read

classes, and that popular psychology is not molded to be suspicious of motives. I once heard a radio play in which a person feigned blindness to facilitate murdering her husband. Her accomplice was a Braille instructor. How many blind people, already hampered by lack of vision, will be regarded with suspicion by people who heard that program? What persons may be deprived of learning Braille because their husbands or wives do not trust the instructor who must come to the home and give lessons to sightless individuals? Perhaps only a few. But to those few, this radio play may have been the basis for unnecessary inconvenience.

A love story appearing in a current issue of an outstanding slick magazine made fifteen references to people of Jewish decent. Fourteen of these

inferred that all Jews are Shylocks: yet I'm certain that neither the author nor the publication has any intention of spreading anti-semitism.

Would you as a writer like to be considered a dope fiend or a drunkard because Samuel Colridge and Edgar Allen Poe were unfortunate victims of these habits?

Yet, do you hesitate to have your characters say "Hey, there, Boy!" when addressing a Filipino or Japanese servant. Or perhaps, "Well, that's 'white' of you, now!" This last sentence I have heard on the campuses of several outstanding western colleges, seen written in conversation of three popular magazines.

I think that most of these things are unconscious attempts at realism, rather than outright intentional slander. We just don't think what our

words can do.

In a recent novel, I wrote a description of a doctor in a mental hospital: "He was short and stocky, with a Teutonic build and manner." Now, this might be perfectly all right, except that this doctor happened to be the villain in the story. On revision I wrote: "He was a sharp faced man, blond and stocky, wearing the white suit of an intern." We get a more effective and complete picture, yet no group of people is referred to in an uncomplimentary manner.

It is our responsibility to watch our pens as closely as we can. Wars are declared on the typewriter and the ticker tape long before a shot is ever fired. "The pen is mightier than the sword!" Let's use it with as much deliberation and discretion as its power warrants.

Who Should Write?

I read your query, "Who should write?" and my inner response was so immediate and strong that I sat down at once and wrote a poem, as a demonstration of my right to write. Anyone who wants to write, who feels that deep inner urge so strongly that in the midst of a busy life he will still find time to sit down and put his thoughts on paper, he should write. Anyone who can write for the joy of creation, who is not discouraged by rejection slips, who does not require the editor's check to feed that inner spring of inspiration (not denying that it is a great stimulus), he should write.

No one should expect to make a living by writing, or attempt to do so, until he has had enough success to justify his doing so, but if his urge is strong enough, if the wells of desire are deep enough, he will find time to write, whatever he may be doing for a living. The person who wants to write, who has a theme, inspiration, or idea to write about, is forever unfulfilled if he does not write. Also, I believe something is lost to the world if he does not seize the inspiration that comes to him (though I realize editors will debate this). Out of the boundless ether comes the thought, and if it is not seized upon and translated into words, it is forever gone. Yes, write, and send it to an editor. He is paid to read it, and he is more deeply rewarded by the rare diamond he finds among all the cobblestones.

—Cora W. Bryant

Your friends may say
You should write more,
That you are just plain lazy;
Your kin may say
You're such a bore,
Your aim in life is hazy;
"A check to pay"
Will prove much more—
Just which of you is crazy!

—Lucille Graham

A person who feels that he has a message which will benefit humanity should write. The

best writing springs from a deep feeling for and an understanding of people.

Many people who could write do not try to do so because they feel that they lack education and experience.

Good writing requires neither a college education nor the experience of wide travel. The best writing is done with simple, short and easily understood words. The world's best seller, the Bible, is written with such words. They are the words the masses understand. Most writers wish to give information or entertainment to a mass audience. This is a good way to help solve the increasing difficulties of our complex living of today.

The more complex living becomes, the more problems it presents for solutions. If you as a writer can help find solutions to our food, labor or international problems, you are doing a service. Today our government pays farmers to produce food which is later destroyed. This goes on while millions of the world's population starve. This major problem is worthy of any writer's helpful suggestions.

The promotion of peace between capital and labor and between nations is another problem needing solution. You, as a writer, can serve vital needs of all humanity. The power of the written word can mean the difference between peace and war. The problems common to the greatest number of people are the most popular topics of writing.

Yes, writing is hard work. What isn't? If you have patience and persistence, you can learn the mechanics of writing. You will overcome every obstacle if you have a strong urge to write.

Remember that human emotions are the same the world over. Write of the people and problems you see and meet in your everyday life. If you have a deep love for humanity and a message for them, your writing will sell.

—Lenore Archuleta

He who sees and wants others to see and is willing and happy to do the necessary work between the two *see's*.

—Mrs. Marion M. Pierce

Author & Journalist

ADVISING THE BEGINNER

ALAN SWALLOW

Is it customary to charge a fee for reprinting children's stories in readers, and if so what percentage of the original manuscript purchase price should it be?

The questioner indicated that she had had requests from the publishers of two school readers to reprint some of her published magazine stories; yet when she quoted what she thought was a reasonable price, the publishers decided not to use the material.

I see three principal aspects to the problem. First, the question specifically refers to a type of writing—for juvenile audiences—which is all too often very poorly paid. Unfortunately, this encourages many to feel that they should get good juvenile material for nothing or practically nothing. This feeling needs to be resisted. As a matter of principle, I believe that most projects of this kind—especially in the text field, where the text is published by a regular commercial firm—must be expected to pay reprint fees. Second: Although it is clear that some editors and publishers may have the "custom" of getting juvenile material free, this practice must be resisted. Any reasonably financed book should have an editorial appropriation for purchase of rights to materials used. Third, the amount of the fee is not to be determined by the original magazine price. I should guess that an average reprint price for adult materials to be anthologized in a book would run about one cent per word. Perhaps the situation with regard to payment for juvenile writing indicates a lower price for juvenile reprints, but it should not be much lower for a book to be commercially exploited.

Where do you market brief editorials? Such editorials as might fit into Sunday School, church, juvenile, and home magazines and small newspapers?

Editorial writing seems to be a lost art, or an art very nearly lost. Quite clear it is an art lost to the free-lance writer, since almost all editorials for magazines and newspapers are written by staff members of the publication. One reason for this, of course, is that staff persons are familiar with policies established by the owners of the publications: they can more readily "hew to the line" than someone outside the organization who might in small ways violate the editorial policies. However, if you are particularly interested in this type of writing, look about you a bit. Some papers and magazines have occasional "guest editorials." Sometimes editorial writers run out of ideas or get weary at their tasks and are then open to suggestions for editorial topics or even to complete editorials. When you see some publications you'd like to write for—and specifically for the editorial columns—offer a sample brief piece or two. You can gauge the receptivity readily, and you may find an editor receptive who has not thought of getting any editorials free lance. You will probably have best luck with non-controversial topics unless you know thoroughly the editorial policies of the publication on controversial subjects.

How about dealings between agents and writers? Once in a while my agent returns something as unsalable and I find I can sell it. Say I send such an item to a new market, and the editor asks to see more of my material, as has happened several times. He even specifies that right now he needs a young love story of a certain length. I write one that I hope will suit. Should I send it to him, advising him that if he takes it he should pay me through my agent? Do I send it to the agent with suggestions that it be sent to that editor first? Suppose the agent has some other market in mind that seems better?

There is no universal policy in these regards. So I shall set down what seems to me the only adequate policy. The answers are based on the idea that the relationship between the agent and writer should not be a contractual one—that is, the author should not sign a contract which specifies exclusive sales, guaranteed association for a certain length of time, or any other proposition which would negate what follows. The agent-and-writer association should be a reasonably free one, bound by the practices of good taste and honor; as free parties, either the agent or writer should be able to break the association, by letter, whenever he is convinced that it is to his advantage to break it.

It is quite customary for writers to sell pieces returned by an agent as unsalable. In that case, the agent should get no fee and should not expect one. (It is to be remembered that agents frequently do not try poor-paying markets, since it is not profitable for them to do so; sales can sometimes be made of returned material to such markets and even, when the agent has been mistaken in his judgment, to good-paying markets.)

When the author has a query direct from an editor, he should have the right to deal directly with the editor concerning that particular piece of writing. However, I believe it is more customary—and probably wisely so—for the author to tell his agent that he has the query and is working on a piece in response to the query; and then to send the work to the agent to submit to the editor. In the case of the author who has a special reason for seeing that a piece of writing is submitted first to a particular editor, the agent should accede to that request. In most cases, the relationship between author and agent can be such that they each can work together by suggestions of ideas, requests, etc., to the benefit of both. Sometimes it is possible for an agent to get a better price from one editor than would be paid by a second editor which the author specifically had in mind when he wrote the manuscript. It is the feeling of working together mutually which should be part of the best author-agent relationship; when either party feels that is lost, he should stop the relationship.

How obligated are agents to let clients know where a story has been sent?

I should say that the obligation is complete and without qualification.

it costs only

4c TO ASK

WILLIAM J. MURDOCH

In marketing literary material, the only experience more distressing than prompt rejection is slow reporting.

If you have ever gone through it (I don't see how you could avoid it) you know the catalog of questions you throw at yourself concerning the article or story that has been out so long:

Are they seriously considering it? Have they bought it and will the check be in the next mail? Is it stuck in the editor's desk? Did he throw it away? Did I forget to enclose a stamped, self-addressed envelope? Did someone take the mail out of my box? Or are they really, truly, honest-to-godly going to buy it?

Much of this, and a writer can lose his hair and/or schoolgirl complexion. The labor of putting thought down on paper is tormenting enough without the added stress of waiting to learn what an editor thinks of the result.

It so happens I have little hair or softness of cheek remaining. But I am striving to retain what growth and bloom I do have by writing and marketing more carefully and by inquiring after Mss. before they become long-overdue.

Therefore, my rule now is to inquire after a piece has been unreported on for six weeks. Like all rules, it is subject to intelligent exception. The bigger the market, the earlier I inquire. If it is a small magazine, or one I have never tried before, I may wait as long as ten weeks before I buzz it about the work I sent in.

The letter of inquiry should be brief. I write something like this:

Dear Sir (his name, if I know it):

A routine check of my records shows that early in October I submitted a short story, THE MAID IS MAD, to your office for consideration. Stamped, self-addressed envelope was enclosed.

To date I have not received a report on this piece. Any record of it there? I'd appreciate your advising me on the enclosed self-addressed postcard so I can bring my records up to date. Many thanks.

Note that I enclose a self-addressed postcard. I think it is a most important reason why this inquiry draws a reply in the majority—say, 75%—of cases. Sometimes the news is good: the editor accepts and apologizes for the delay. Sometimes it's problematical: the piece is still under consideration and a report will be along soon (they'll send the piece promptly if I request). Sometimes it's bad: the piece is returned, often with my postcard, or the postcard alone tells me the work either never got there or was received, read, and returned.

It is not rare for an editor to tell me my material never was received, only to have the piece returned from that office a day or two later. It

had been overlooked, I suppose. Anyway, the inquiry brought it to their attention.

The remaining 25% I buzz in another month. I follow the form above, adding that my first inquiry had not received a reply. I enclose another postcard, this one a little different, for it is not only self-addressed but also ready-written. On the back I write three statements and ask the editor to check the appropriate one. Like this:

Re: THE MAID IS MAD

- () No record of material here.
- () Material received and returned.
- () Material being held for consideration.

This inquiry cleans up half the 25%, with acceptance running fairly high. With the remaining 12% or 13%, there isn't much to be done. I send these markets one more letter, outlining the facts and mentioning the two inquiries, and close by saying that if I hear nothing from them by such a date—usually two or three weeks ahead—I shall consider the piece lost and will feel free to make a copy from my carbon and submit it elsewhere. Sometimes this last shot draws a reply, even an acceptance. More often, it draws nothing. So I put the carbon copy in my lost file, wait until the deadline is about a month past, then copy it and send it out again.

My system of inquiry is not perfect. I know it has cost me acceptances, because an editor will sometimes tell me in response to my inquiry that he is returning the piece since he cannot see his way clear to use it in the near future and he is confident I will have no trouble disposing of it to another magazine. Almost invariably, it seems, he is wrong: I have the very devil of a time getting rid of it.

You gain nothing, of course, by needling an editor unnecessarily. Delays are inevitable, even in the biggest and best-managed editorial offices. A key editor may be ill or on vacation. Your piece may be borderline quality, requiring repeated readings. And you must remember it takes longer to accept a piece than to reject it. One person, the first reader at the slush pile, can reject it. But it may take as many as a half-dozen to okay it for publication.

Smaller magazines, especially, such as religious periodicals or specialty magazines in the trades and professions, may be slow in rejecting or accepting. They may have a part-time editor who has a hundred other things to do, so he gets around to reading his unsolicited mail but once in several weeks. Too, these second-class books normally have a smaller budget, and the editor may not want to commit himself on a manuscript until he has it definitely scheduled for publica-

Author & Journalist

tion. Typically, he may pay on acceptance, but accept only on publication.

But there is no reason why you should be willfully imposed upon by a slow-acting editor who may take advantage of you. After all, your writing is your property until you sell it. Once you are reasonably sure the editors have had time to get to your work, always remembering that an announcement of editorial requirements in a writer's magazine is likely to swamp that office and slow down reports considerably, start checking up. Write the editor civilly and sensibly, and make him understand you're not trying to stampee him but only checking up. He can't help but respect you for being so interested in your work that you want to make sure it's in good hands.

NEW BOOKS...

How to Create 1000 Gags a Year by Jack Marwok, Harry Lampert, and Dan Koerner. Cartoon Consultants. \$2.00. Faced with the job of turning out ten to twenty salable drawings a week, the professional cartoonist has to go about the business of being funny with the levity of a work horse. His gag writer is harrassed with him.

The little book listed here is a practical, serious lesson in being funny. It is profusely illustrated with good cartoons. The reader soon understands what makes a good gag and is tempted to try his hand at turning a cliché or a reverse situation idea into money. H.C.

GET A RELEASE

MARTIN S. DWORKIN

Writers who illustrate their own features, or who try to make their photographic hobby pay its own way, must sometime learn the facts of the photographic life—including the inescapable necessity of getting releases. If you want to sell pictures, release forms can be as essential as any piece of equipment—including the camera itself.

Releases are not merely a fetish of the trade. They are required whenever a person's features are recognizable in a photograph intended for commercial use: advertising, for example. If the person represented has not explicitly allowed such exploitation, his picture may not be reproduced—except for "news" or other limited purposes. Whenever this right is ignored, the person depicted may sue for considerable damages. It is for this reason that advertising agencies, picture syndicates, and industrial purchasers of photographs forego even the very best prints if their reproduction has not been expressly sanctioned. The most magnificent 8x10, however it may be a "natural" for some commercial need, can therefore become as untouchable as if it had been impregnated with plague germs—just because the photographer did not obtain a release.

Types of release forms are legion, but there are times when one kind may prove better than another. Some years ago, the Photographic Association of America recommended a form to be printed as follows:

City . . . State . . . Date
For value received, I hereby consent that the pictures taken of me by—(Name of Photographer)—and the proofs of which are hereto attached, or any reproduction of same, may be used and sold by—(Name of photographer, studio, agency, etc.)—for the purpose of illustration, advertising, or publication in any manner. I hereby certify and covenant that I am over twenty-one years of age. (The last sentence to be deleted if subject is not of legal age, and statement of legal guardianship substituted).

(Signature of model, or guardian.)

(Signature of witnesses, if any.)

The advantage of this formal-sounding form for certain occasions may become, however, a disadvantage in others. Most people are usually glad to relinquish all rights to their photographs, in return for a few copies. Many may be frightened off by legal language in the release form, or may suspect that they are signing away something very valuable. In such cases, it hardly pays to reason with them that nothing of value will be gained by anyone unless they sign a release. It is simpler and more effective to use a trick of old-time free-lance photographers: a simply-worded release typewritten on a plain sheet of paper, or a carbon copy, similar to the following:

For photographic prints given to me without charge, I agree to permit use of such photographs of which negatives or prints are attached, for advertising or publication purposes.

Date _____ Signed _____

The especially careful and systematic can write the above wording on the back of proof-prints of shots intended for sale, with the subject signing thereon. In this way, there can be no mistake as to which poses were authorized for commercial use out of any group taken.

The release is the important thing—whether it be printed, typewritten, or handwritten on a piece of notebook paper, from a model form that has been memorized. In fact, the latter, the most simple form, is the one least likely to arouse opposition to signing on the part of a subject. Its informality may make believable one of the principal arguments used to obtain signatures: that the release is simply for the photographer's protection, and does not commit the signer any further than is expressly indicated in the wording.

To be as sure of the future rights to your own photographs as you are that you made them yourself, get a release. This is as important as squeezing the shutter-button, if you want to sell what registers on the film.

The Brief Case

In a recent issue, I was struck by the statement that pulp sales dropped off in some cases as much 40%, the popular fiction field was somewhat in the doldrums, and reprinting of stories was being done here and there. I think that most professional writers who through the years depended upon the pulps for most of their sales have been aware for some time of a change. Apparently this switch came about 1939.

It may well be that the promotion end of pulp magazine sales has lagged behind writing and editing. To a certain extent, we now live in a picture age, as witness picture magazines and comics. I have often wondered if good black and white illustrations in pulps might not help out. Many an average Western in *Satevepost* and *Colliers* has been given a very vivid play by excellent color illustrations. I note some pulps, such as *Blue Book*, now use good illustrations.

I can remember when the majority of popular fiction magazines, many of them slicks, were larger in size and profuse in illustrations, such as the old *Metropolitan*, *Heart's*, etc. These magazines were cut down in size and eventually went out of circulation. We also had *Munsey's*, *Everybody's*, and many others. I should like to see some of the great and reflective minds of the writing profession, both writers and editors, bend their thoughts to the golden past in the hope that they may find something of value for the future. W. F. Bragg

- A&J -

I am collecting material for a biography or, possibly, an historical novel on the life of Lucien Fontenelle, who was a "mountain man," partisan, fur trader, and *bourgeois* for the American Fur Company in the 1830's. Bernard DeVoto says he is well worth a biography, but none has ever been written. If any readers of *A&J* can give me information about him or his descendants, or some of his associates, such as Andrew Drips, the Sublettes, Henry Vanderburgh, Maximilian, or Pierre Chouteau, I shall be very grateful.

Helen Mills Cook
Rt. 1
Wheatland, Wyoming

- A&J -

Your magazine certainly has circulation. Since the notice came out about the poetry column I conduct in the *Center of Light*, I have been getting showers of mss. Fine. Only I should have indicated that the column is for Southwest poets only—Oklahoma, Texas, Arkansas, Missouri, Colorado, New Mexico, Arizona, Nevada. Please mention the self-addressed stamped envelope. So many send work with no return envelope, and I hate to toss poetry away when the author may be waiting for an answer. You'd think writers would know such elementary things, but obviously some do not.

Rosa Zagnoni Marinoni
Villa Rosa
Fayetteville, Arkansas

Although correspondents have been secured in all the large cities throughout the U.S., correspondence from both inexperienced and new writers, resident in smaller cities and towns, is still invited. Writers are asked (1) to state the area they can cover without charge for travel expenses, (2) to tell briefly their qualifications to serve as a correspondent, (3) if possible to enclose a tear sheet—which will be returned—of an article published in 1951, and (4) to send a self-addressed envelope containing 6 cents postage. Part-time writers and photographers are especially invited to apply for assignments. Payment for services of writers is made on a fee for the complete job and not per word. The amount of the fee depends entirely upon quality or work accomplished.

John D. Stanard
John D. Stanard News Service
P.O. Drawer 1566J
Chattanooga 1, Tenn.

- A&J -

I'd like to say a nice word for the editors of *Woman's Day*. They always send a manuscript back in good shape, folding a heavy piece of paper under any clips they use.

Let me say, too, that *A&J* is getting better all the time.

Perry Grant

PRIZE CONTEST

Six prizes, varying from \$200 to \$50 in value, are offered for the best essays or biographical sketches of 1500 words or less written upon "Remarkable Old People in Real Life." The contest closes Dec. 31, 1951, and entries should be mailed to Austin-Phelps, Inc., 200 E. 37th St., New York 16.



"Why don't you write an outside something sometime?"

Author & Journalist

Spot News From Editors

Christian Parent is looking for a serial story on Christian family life; address, 1222 Mulberry St., Highland, Ill. *Yankee*, at Dublin, N. H., is especially in need, immediately, of articles, with good photos, showing local solutions for problems found in New England.

-A&J-

The Link, 122 Maryland Ave., N.E., Washington 2, is short on humor for its service and veteran audience. *America*, the Catholic weekly, particularly needs 1000-2000 word articles on science and agriculture; address, 329 W. 108th St., New York.

-A&J-

American Swedish Monthly, 45 Rockefeller Plaza, New York 20, needs stories on Swedish-American life, and also photos to illustrate the articles published. *Our Dumb Animals*, 180 Longwood Ave., Boston 15, likewise needs photos, either accompanying articles on animal life or "story-telling" photos.

Ejler Jakobsson, from his new post as editor of *Adventure*, 205 E. 42nd St., New York 17, reports, "contemporary adventure fiction especially urgent."

-A&J-

The New York *Daily News* has instituted a new department for the "amateur editor." Their announcement reads: "Select from any newspaper or magazine for the past 20 years, an article or short-short story which you consider so weighted with dramatic interest that you believe it should be reprinted in a new magazine. If we pass favorably on your selection and we can secure from the original publisher, the right to reprint it, we will offer you a cash award from \$5 to \$25. You don't have to send us copy—simply send date, name of publication in which it appeared, and the title. Address: Edward Bodin, Editor, 545 5th Ave., New York 17."

-A&J-

Household and Girl have asked us to delete their listings as markets for fiction.

-A&J-

Slow handling of manuscripts is again reported of *This Day* and of *Saturday Night*. "Paper-clipping" is still irately reported by many readers; latest culprit seems to be *The New Yorker*, and a reader indicates that protests have been poo-hoohed.

-A&J-

The Idealist, P.O. Box 24, Madison Sq. Sta., New York 10, pays 1 cent per word on acceptance for articles to 500 words on democracy, peace, race tolerance, etc.; 50 cents each for poems to 30 lines. Richard Roederer is editor.

-A&J-

McCall's is telling poets, "Due to a lack of space, we are not publishing verse at this time."

-A&J-

Lucky Baby is a new magazine published monthly from 477 15th St., Oakland 12, Calif. Joseph Rich is publisher. "Emphasis will be placed upon articles of the human interest and entertaining vein, pertaining to experiences with Baby (under one year old), his care and family relationships. Some authoritative articles will be

accepted. Not over 1000 words. Rates are from 2 to 4 cents per word, on acceptance. No photos."

-A&J-

Robert O. Erisman, editor of the Stadium pulps at 350 5th Ave., New York 1, has asked us to tell our readers that *Marvel Science Fiction* is now paying up to 5 cents per word, on acceptance. Erisman also has the distinction of virtually promising reports on manuscripts for all his titles within 10 days, and the further distinction that he has resisted the tendency among pulps to use reprint material for some proportion of the magazines.

-A&J-

Changes of address: *Everywoman's Magazine* to 16 E. 40th St., New York 16; *National Police Gazette* to 1819 Broadway, New York 23; *Trailways* to 108 No. State St., Chicago, with a new editor, F. H. McIntosh; *Transradio Press Service* to 14 W. 45th St., New York 19.

-A&J-

Popular Science, 353 4th Ave., New York 10, offers \$25 for car owners' experiences that can be worked into the stories used for the feature "The Model Garage." The feature is handled in fictional style and covers the experience of Gus, crack automobile mechanic, who solves difficult and sometimes mysterious automobile repair problems and offers many hints to the car owner who wants to understand the mechanics of his car or try his hand at making his own repairs.

-A&J-

Changes and corrections for our May annual syndicate market list: Jewish Telegraphic Agency is out of the market for the summer. Authenticated News and McClure Newspaper Syndicate are not markets for fiction, and the asterisk should be removed from the list. Post-Hall Syndicate, Inc., is not buying poetry. Pan American Press Service is out of business.

-A&J-

Late news on the juvenile market: *Adventure Trails for Boys and Girls* has suspended temporarily. *Joy Bearer*, RFD 1, Box 45, Poynette, Wis., has immediate need for Christmas, New Year, and Easter material, both fiction and poems. The magazine is overstocked on other types of poems, but regular articles and fiction are welcome. *Young World* and *Child's Companion*, both at 3558 S. Jefferson Ave., St. Louis 18, Mo., need serials; *Young World* is published for the 12-16 age group and *Child's Companion* for the 8-12 group.

-A&J-

Story magazine, suspended for many months, is to be revived as a twice-a-year book beginning in October. The first volume will be entitled *Story '51*. The arrangement is part of an association with the David McKay Company, publishers, of New York; the association will include, also, the publication of *Story Press* books under the *Story Press-David McKay* imprint. Whit and Hallie Burnett are editors for the semi-annual volume of stories and also for the *Story Press* books at Setauket, L. I., N. Y.

Handy Market List

Published Every
Three Months

STANDARD PERIODICALS—A

American Legion Magazine, 580 5th Ave., New York. (M) Out of market for fiction. Query on articles. Joseph C. Kesley. High rates. Acc.

American Magazine, The (Crowell-Collier), 640 5th Ave., New York 19. (M-25) Short stories 3000-5000; complete novelettes, 20,000; short shorts; vignettes. Articles usually arranged for Robert McKill. Fiction Ed. First class rates. Acc.

Argosy (Popular), 305 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living to 5000 novelettes, 10,000-15,000. Articles, 1500-5000, first-person adventure, personality, sports, science, medicine, living; features cartoons. Jerry Mason, Ed. Dir.; Rogers Terrill, Exec. Ed. Good rates. Acc.

Atlantic Monthly, 8 Arlington St., Boston 18. (M-50) Critical essays, human-interest articles, 6000-8000; sketches, short stories, 4000-10,000; verse; unusual personal experience; high literary standard. Edward Weeks. Good rates. Acc.

Buick Magazine, 818 W. Hancock Ave., Detroit 1. (M-free) Articles on places, people and events of interest to tourists, 500-600, with 3 or 4 good photos; fillers on interesting places, events, 200-300 words and photo. No cartoons, poetry, quizzes, fillers of the oddity type, first-person accounts of vacations or tours. E. W. Morrill. Acc. Supplementary rights released.

Colliers (Crowell-Collier), 640 5th Ave., New York 19. (W-15) Short stories, 1200 to 5000; serials up to 64,000; articles on popular questions of the day 3500; fillers; cartoons; verse only rarely. Knox Burger, Fiction Ed. First class rates. Acc.

Commentary, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious. Short stories, 2500-4000. Verse any length. Elliot E. Cohen. 3c. Acc.

Coronet, ed. address, 488 Madison Ave., New York 22. (M-35) Uses factual anecdote-packed articles under 5000; photos fillers; one-pagers; jokes. No fiction or poetry. Frits Bamberger. Good rates. Acc.

Cosmopolitan Magazine (Hearst), 950 8th Ave., New York 19. (M-25) Outstanding short stories 4000-6000; short shorts 1000-2000; novelettes 10,000-20,000; serials 50,000-50,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. John O'Connell. First-class rates. Acc.

Elks Magazine, 50 E. 42nd St., New York 17. (M-20) Articles up to 3500; cartoons; mystery, outdoors, western fiction to 5000. Lee C. Hickey. \$400 up, for fiction. Acc.

Esquire (Esquire-Coronet), 488 Madison Ave., New York 22. (M-50) Sophisticated unsentimental articles, masculine viewpoint; essays, sketches, short stories, especially action, 3000 cartoons, cartoon ideas. David A. Smart. Buys according to quality and length. Needs satire. Acc.

Everybody's Digest (W. J. Smith Pub. Corp.), 420 Lexington Ave., New York 17. (M-25) World events, general business, personalities, unique and human interest stories, humor, etc. 1800-2000. 80% digest, 20% new material. Theodore Irwin. Good rates. Acc.

Extension (The National Catholic Monthly), 1307 S. Wabash Ave., Chicago 5. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous; six instalment serials, 5000; short shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Eye: People and Pictures (Martin Goodman), 350 5th Ave., New York 1. (Bi-M) 2 or 3 articles a month, 1000-4000; strong human interest articles; profiles of vivid personalities; articles with personal application to the general reader; exposes of unusual situations in American life; sports material appealing to wide audience; photos with high human interest value. Dan Merrin. Good rates. Acc.

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; shorts, photos, with Ford angle. 10c. Acc. (Query; little buying at present.)

Fortune, 9 Rockefeller Plaza, New York 20. (M-125) Articles with industrial tie-up, 95% staff-written. Some source material purchased. C. D. Jackson. Publisher.

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Good rates. Acc.

Here's HOW The Magazine of Making Ideas, 1513 Jarvis Ave., Chicago 26. Feature material, with or without photos, rough sketches, or diagrams, which fill slogan "helps you get ahead by telling how." 1000-2000; fillers with prof. angle; cartoons. Raymond E. Brandell. 3c up; \$10 cartoons. 18 days after Acc.

Holiday (Curtis Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1500-5000; short stories, 2500-5000; good place background preferred. Ted Patrick. First class rates. Acc.

Hollywood—The Rexall Magazine, 9480 Beverly Blvd., Los Angeles 48. (M-free from Rexall drugists) Fiction primarily of interest to the family, 1500-3200; some family service articles, 500-1500. Janet Blech. \$50-\$100 for fiction, up to \$50 for articles. Acc.

Journal of Living, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic and practical advice articles on longevity, nutrition, health, marriage, personal problems. Leonard M. Leonard, Ed.; Frances Goodnight. Features 24. Excellent rates. Acc.

Kewans Magazine, The, 820 N. Michigan Ave., Chicago. (M) Articles on national affairs and community problems, 1000-1800. Felix B. Strejckmann. \$35 for 1000 words; \$50-\$75 for 1500-1800. Acc.

Liberty, 270 Park Ave., New York 17. (M-25) Stories 800-1800; picture features. Ernest Silverman. \$35-\$50 page. Pub. Maclean's, 481 University Ave., Toronto, Canada. (Semi-M-15) Short stories, romance, sea, mystery, industrial, war, adventure, outdoor, 5000-6000; serials, novelettes. Articles of general interest, including science, personalities, medical, etc. 2500-4000; light verse, cartoons, quizzes. Canadian angle helps but is not essential. Ralph Allen, Ed. Fiction, from \$250; articles from \$150. Acc.

Male (Goodman), 350 5th Ave., New York 1. (Bi-M) First-person adventure stories of all types; fiction about 3500 and 5000-6000; one-page features 500-700 with single illustration photo illustrations; oddities. Noah Sarlat; Rates similar to Stag.

Mr., 105 E. 35th St., New York 16. Fiction, 1500; non-fiction, 2000. Photos with articles; sensational fact articles. Cartoons, \$10. Arthur L. Gale. 2c-5c, average 3 1/2c. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington. (M-50) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates. Acc.

National Meteorist, 216 Pine St., San Francisco 4. (Bi-M-15) Articles 1500, with glossy photos, on people and places of the West, history, travel techniques, outdoor. James Donaldson 2c. Acc.; photos at varying rates.

National Police Gazette, 1819 Broadway, New York 23. Factual police stories, sports stories, to 1500; personality pieces on sports figures; short Washington items. Harold H. Roswell. 5-10c. Pub.

New American Mercury, The, 32 E. 57th St., New York 22. Young men's opinion magazine; articles of interest to young men, quality stories, no verse. William B. Huie. 3c up. Acc.

Northern Liberty, 481 University Ave., Toronto, Canada. (Semi-M-15) Short stories, 800-1500. (M-10) Short-story stories 800-1500, shorts 2000-3000. Articles on entertainment personalities, health, self-improvement, objectively treated. Keith Knowlton. Fiction, 2-5c; articles, 1c.

New Yorker, The, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 2000; factual and biographical material up to 2500; cartoons, cartoon ideas; light verse. Good rates. Acc.

Pagant, 535 6th Ave., New York 17. (M-25) By assignment! only.

Park-East, 220 E. 42nd St., New York. (M-25) Quality stories, 500-4000; 500-5000 articles of interest to New Yorkers; photos; fillers; witty verse; cartoons. A. C. Spectator. \$50 up. Acc.

PEN (Public Employees News), P. O. Box 2451, Denver 1. Colo. (M) Articles 1000-2000; fiction 2000-3000; verse, maxims 20 lines; fillers 50-100; jokes, cartoons; photos. Material of general interest. Jan Greenlaw. 3c stories and articles; cartoons \$5-\$15; verse 50c line; photos up to \$10. Acc.

Practical Knowledge Monthly, 219 S. Clinton St., Chicago 6. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead; jokes, fillers, news items, photos. V. Peter Ferrara. Approx. 3c, photos \$2-\$3.

Railroad Magazine (Popular), 205 E. 42nd St., New York 17. (M-35) Uses feature stories covering phases of railroad operation with comprehensive captions and brief articles on same subjects, 3000-5000. Overstocked with fillers and poems. Good rates. Acc.

Reader's Digest, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles; fillers, shorts for "Life in These United States." Good rates. Acc.

Redbook (McCall), 230 Park Ave., New York 17. (M-25) Short stories, serials, complete novels, novelettes, feature articles, romance, domestic problems, emotional slant to men and women. Particular appeal to 18-35 age group. Material for "In Our Time" feature. Wade H. Nichols. First-class rates. Acc.

Reporter, The, 220 E. 42nd St., New York 17. (Bi-W-25) Social, economic, political reporting & interpretation to 3500. Rarely uses short stories. Max Ascoli. 7c. Acc. & Pub.

Revelator, The, E. Wacker Drive, Chicago 4. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Little fiction used. P. S. vector. First-class rates. Acc.

Saga (Macfadden), 205 E. 42nd St., New York 17. (M-25) True adventure stories of the mind as well as of the physical type in all areas of interest to men, first person or third person; photos; some true humor; fillers; cartoons. Length 100 to 18,000. David Dressler. 5c. Acc.

Saturday Evening Post (The Curtis), Independence Sq., Philadelphia 5. (W-15) Articles on timely topics 1000-5000; short stories 2000-6000; novelettes 10,000-15,000; serials 18,000 to 72,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 400. Ben Hibbs. First-class rates. Acc. (Query on articles.)

Saturday Night, 73 Richmond St. W., Toronto, Canada. (W-10) Articles of Canadian interest up to 2000; light humorous articles, satire; verse; art work. B. K. Sandwell. 2c; photo \$3-\$5. Pub. (No late report.)

Sir (Volitant Pub. Corp.), 105 E. 35th St., New York 16. (M-25) Expose and general interest articles, 1500-2500. \$50, \$60, \$75, with \$3 each for photos; short fiction, 1500-2500. \$50, \$60, \$75, light or humorous or serious; actual, true experiences.

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of men; first-person, adventure, danger, 2000-3000, \$50, \$60, \$75; short sports articles, 1000-2000, \$50-\$60; cartoons; photos (\$5). Adrian B. Lopez, Pub. Stag (Goodman), 350 5th Ave., New York 1. (B1-M) Chief's first-person true adventure pieces of all types, 2000 words best length. Picture stories. Noah Sarles, 475-1150 for articles, \$25-\$75 for 1-pagers; \$5-\$12 photos, Acc.

Standard, The, Montreal, P. Q., Canada. (W-15) Features of Canadian interest, short stories for family reading. Short shorts 1000-1500; stories 2500-3000; articles, 1800-2500; fillers, 400; photos; cartoons; cartoon ideas. Query on photo features. A. O. Gilbert, 3c up, Acc.

St. Anthony Messenger (Franciscan Fathers), 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2000-2500; short stories on modern themes slanted for mature audiences, 2000-2500. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M., 3c up, Acc.

This Week, 420 Lexington Ave., New York 17. (W-magazine section of 28 newspapers). Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, 1500-2500; interesting shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols, Good rates, Acc.

Times Magazine, The New York, Times Sq., New York 18. (W) Articles, 2000-3000, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Short articles, 400-1200. Lester Markel, Sunday Ed. \$150-\$200 for full-size article.

Tomorrow, 11 E. 44th St., New York 17. (M-35) Forward-looking and unbiased articles of general interest; world affairs, economics, science, education, literature and the arts together with exceptional fiction, verse, and book reviews. Eileen J. Garrett, \$150 up, Acc.

Toronto Star Weekly, The, 50 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian appeal articles with new angle to 2000. Novels 40,000-45,000; serials 10-30,000; short stories 3000-5000; love-adventure, romantic, helpful mystery, detective, etc.; photos; cartoons. Jeanette F. Finch, Article Ed. Gwen Cowley, Fict. Ed. Varying rates, Acc.

Town and Country, 572 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Small free-lance market. Varying rates, Acc.

True, The Man's Magazine (Fawcett Pub., Inc.), 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men. 2000 up-average 5000-6000. Two-column fillers, 500-1000. One novel length (20,000) each issue. Ken W. Purdy. High rates, Acc.

Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler, Ed. Good rates, Pub.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., on Calif., Ariz., Utah, Nevada, New Mexico, and So. Colorado. Verse; cartoons. Phil Townsend Hanna, 3c, Acc.

Why (Modern Living Press), 17 E. 45th St., New York 17. Case histories on overcoming emotional and other personal problems, cast as case-histories, first-person, or optimistic psychological articles with help. Non-fiction, 1000-2000; stories, 2000-3000; fillers. Lawrence C. Goldsmith, 3c, Acc.

Your Life, Today's Guide to Desirable Living, 237 E. 44th St., New York 17. (M-25) Inspirational, helpful articles; living; personality profiles. 1200-2500; quizzes; brief games; fillers. Douglas Lorton. First-class rates, Acc.

Your Personality, 237 E. 44th St., New York 17. (Twice a year-25) Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

STANDARD PERIODICALS-B

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, 1000-2000; short modern verse. Rev. R. C. Harinett, S.J., 2c, Acc. (Catholic).

American Hebrew, The, 48 W. 48th St., New York. (W-15) Short stories, Jewish background, American scene 1200-1500. Florence Lindemann, \$25 per story, shortly after Pub.

American Post, P.O. Box 1066, Minneapolis 1, Minn. (Q) 300-word articles about profitable hobbies, how-to-do, home subsistence, inspiration; poems; no fiction and rarely photos.

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Leonard Nisson. 1/2c. Acc. (No late report; readers indicate a poor, slow market.)

American Scholar, The (United Chapters of Phi Beta Kappa), 415 First Ave., New York 10. (Q-15) Articles on subjects of substantial general interest in clear and unpedantic language. 3000-3500; poetry. Hiram Haydn. \$5 printed page, maximum \$50; verse, \$10-\$25; Acc.

American Swedish Monthly, The, 45 Rockefeller Plaza, New York 20. (M-25) Illustrated articles dealing with Sweden, relations between Sweden and U. S., or stories of prominent Americans of Swedish stock. 1000-2000. Howard Mingo. 2c. photos \$3. Acc.

American Weekly (Hearst newspapers), 63 Vesey St., New York 7. Features with photos, best lengths 900 and 1800 George O'Neill. Moderate rates. Acc.

Audubon Magazine (National Audubon Society), 1000 Fifth Ave., New York 28. (B1-M-45) Prefer query first for articles on birds, mammals, plants, insects, wildlife, conservation, wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects. 1846-2500. Photos. John K. Terres. \$15-\$75 photos \$3 (cover picture \$10). Acc.

Beaver, The, Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian north, up to 2500, illustrations essential. Clifford P. Wilson. 15c. Pub.

California Highway Patrolman, The, Box 551, Sacramento, Calif. (M-35) Journal of California Association of Highway Patrolmen. Articles on highway safety, 500-2500. W. Howard Jackson. 1c. Acc.

Canadian Geographical Journal, 36 Elgin, Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Dalrymple. 1c up.

Canadian National Magazine, 360 McGill St., Montreal, Canada. (M-10) Articles bearing on Canadian National Railways' activities and railway problems, to 1000. C. W. Higgins. Fair rates. Acc.

Chicago Jewish Forum, The, 82 W. Washington St., Chicago 2. (Q-12.5) Articles, short stories, 2000-6000; poetry, art work Jewish subjects and minority problems only. Benjamin Weintraub. 1/2c. Acc.

Christian Century, The, 407 S. Dearborn St., Chicago 5. (W-15) Articles on religious, international affairs, social welfare topics. 2000; verse. Paul Hutchinson. Fair rates. Pub.

Christian Science Monitor, The, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 800; forum to 1200; editorials to 800; poems; jokes; fillers; photos. Erwin D. Canham. 85c. inch. Acc.

Combat Forces Journal, 1115 17th St., N.W., Washington, D. C. Original articles, translations, reprints of works on military subjects. Col. Joseph I. Greene. 21c-3c. Pub.

Commonwealth, The, 388 4th Ave., New York 18. (W-15) Independent Catholic review. Timely articles on literature, art, public affairs, up to 2500. Edw. S. Skillin. 1c. Pub.

Current History, 108-10 Walnut St., Philadelphia 3. (M-35) Objective analyses of political, social, or economic conditions; important documents. D. G. Redmond. 1c. Pub. (No late report.)

Deseret News Magazine, Deseret News Publishing Co., P. O. Box 1257, Salt Lake City 10, Utah. (W-15) Western activities, particularly those dealing with Utah, Wyoming, Colorado, Idaho, Nevada, Montana, New Mexico, Arizona, 1000 words. Western photos. Limericks, anecdotes, \$1-\$2.50. Olive Burt. 1c. Photos \$2.50. Pub.

Desert Magazine, The, Palm Desert, Calif. (M-35) Illustrated feature articles from the desert Southwest on travel, nature, mining, archaeology, exploration, personalities, Indians, to 2500. (Overstocked with poetry.) Randall Henderson. 15c up, prose; photos, \$1 to \$3. Acc.

Empire Magazine, Denver Post, 650 15th St., Denver 2, Colo. (W-10, with Sunday Denver Post) General interest features 250-1500 on personality, outdoors, domestic, authentic history; short-short fiction to 1000; verse to 30 lines; fillers; photo-features; cartoons. All material should have strong Western peg. Need photo-stories. Bill Hosokawa. 15c. Acc. \$1.50 for poems, \$5 minimum for fillers; \$3-\$6 for photos.

Eye, The Women's Magazine For Men, 270 Park Ave., New York 17. (M-25) (Not free-lance market.)

Fate Magazine (Clark Pub. Co.), 1144 Ashland Ave., Evanston, Ill. (8-times-yr-35) Articles under 3000 on psychic, unusual, unexplained happenings; fillers. Robert N. Webster. 1c. Acc.

Freeman, The, 240 Madison Ave., New York 16. (M-25) Political and cultural articles; poetry; fillers. John Chamberlain, Henry Hazlitt, Susanne La Follette. Pub. (No late report.)

Frontiers, 16th St. and Parkway, Philadelphia 3. (5-times-yr-35) Natural history articles, 1800-2000; photos. Query. McCready Huston. 1c up, Pub.

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Future, Box 7, Tulsa, Okla. (M-25) Published by U. S. Junior C. of C. Age of average reader, 30.6 years. Cartoons, jokes, 1c-3c. Pub. Mostly staff written or contributed by members of Jr. Chamber of Commerce.

Grit, Williamsport 3, Pa. (W-10) Odd, strange pictures, brief text; Americanisms and family subjects; personalities and articles of general interest, 300-800; short illustrated articles for women's and children's pages; poems. Kenneth D. Rhone. 2c for articles, photos, \$3, poems, \$1. Acc.

Horn Book, 248 Boylston St., Boston 16, Mass. (B1-M) Articles on juvenile authors and illustrators. Jennie D. Lindquist. 1c. Pub.

Leatherneck, P. O. Box 1918, Washington 13, D. C. (M-25) Military, out-of-door and civilian articles and stories about Marines, including Marine travel, adventure, humor, success, character; cartoons. J. A. Donovan, Lt. Col. U.S.M.C. 3c. Pub. Link, The, General Commission on Chaplains, 122 Maryland Ave. N.E., Washington 2, D.C. (B1-M-25) Uses stories and articles of 800 to 2400 words on subjects of interest to men and women in the service and patients in VA hospitals; service (not combat); humorous, travel, hobby; cartoons. T. A. Rymer. Approx. 1c, 90 days prior to Pub.

Magazine Antiques, The, 40 E. 49th St., New York. (M-65) Authoritative articles representing new discovery, or a new point of view, or a new opinion, regarding some aspect of glass, china, metalware, furniture, etc., 1000-2500; Essays; news items; photos. Alice Winchester. 3c, Pub.; exclusive photos, paid for at cost. (No late report.)

Magazine Digest, 545 Fifth Ave., New York. (M-25) Fillers and jokes only. Archer St. John. 5c. Acc. Man's World (Lock Pub. Co.), 230 W. 42nd St., New York 18. Adventure fiction, articles, to 2500. \$50-\$100. Pub. (No late report.)

Man to Man (Volitant Pub. Corp.), 105 E. 35th St., New York 10. (M-25) Expose articles, sports, first-personalities, short-short fiction. Limit 3000. W. W. Scott. 2c. Pub. (No late report.)

Marine Corps Gazette, The, Marine Corps Schools, Box 190, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare. Major James A. Pounds, U.S.M.C. 2-3c. Pub.

Masses & Mainstream, 832 Broadway, New York 3. (M-35) Political and general articles, 3500; literary essays and art criticisms, 3500; realistic stories of American life 5000; high quality poetry; Marxist interpretation. Samuel Sillen. \$5 printed page. (No late report.)

Menorah Journal, The, 20 E. 69th St., New York 21. (Q-\$1.50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up. Pub.

Motor News, 139 Bagley Ave., Detroit 26. (M-25) Outdoor sports and travel articles. Photos. William J. Trepagnier. \$34-\$75. Acc.

Nation, The, 20 Vesey St., New York 7. (W-20) Articles on politics, literature, economics up to 2400; poetry. Freda Kirchwey. 2c, 50c line for poetry. Pub.

National Guardian, 17 Murray St., New York 7. (W-10) Short factual material suitable for an independent progressive publication, including humor and satires, short verses of social or political satire; political, economic, civil liberties or human news for inclusion in weekly news roundup; news photos along above lines. Cedric Belfrage. 2c-3c. Pub.

National Guardsman, The, Stewart Bldg., 400 6th St., N.W., Washington 1. Stories 750-2000 with appeal to all-male group, ages 17-35; sports and military articles, 500-3000; cartoons. Allan G. Crist. 3c. Pub.

National Jewish Monthly, The, 1003 K St., N. W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest 1000-3000. Edward E. Grud. 1c to 2c. Pub. New Mexico Magazine, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico, 1500. George Fitzpatrick. \$10 to \$15 per article. Pub. Verse, no payment.

New Republic, 40 E. 49th St., New York 17. (W-20) Articles to 2000 on current political and social subjects; no fiction or verse; preferable to query. Michael Straight. Pay by arr.

Opinion, 17 E. 42nd St., New York 17. (M-25) Articles 2000, short stories 2000; verse: fillers; Jewish interest. 1c. Pub. Our Dumb Animals, 180 Longwood Ave., Boston 15, Mass. (M-15) S. P. C. A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. 1c. Acc. Photos \$1. up.

Our Navy, 1 Hanson Pl., Brooklyn 17, N. Y. (2M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. Jimm Galligan. 1c-1c. Pub. No payment for verse. Pathfinder News Magazine, 1373 M St., N.W., Washington 5. (EOW-15) Address epigrams, jokes, topical verse to Bypaths

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editor: cartoons to Art editor. Donald S. McNeil, Mng. Ed. \$5. Acc.

People & Places, 3333 No. Racine Ave., Chicago 13. (M-Free-control ed) Short, human-interest, people-and-place articles, 80% pictorial. Burton D. Loken. 1c; photos, \$7.50. Acc.

People Today, 535 5th Ave., New York 17. (Every 2 weeks-10) Articles, news items, photos. Allen F. Chelias. Fair rate, Pub. Personalist, U. of So. Calif., Los Angeles 7, Calif. (Q-50) Philosophical, literary and religious articles of scholarly nature. Small amount of verse. Dr. Ralph T. Fiewelling. Small rate, Pub.

Physical Culture, 230 E. 42nd St., New York 17. (Bi-M-25) Limited market for articles to 1000 on health and physical culture. Bernard Macfadden. 2c, Pub.

Presbyterian Life, 321 S. 4th St., Philadelphia 6. (Bi-M-20) Human interest news, reports, and feature articles, 200-1500, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 500-700, for ages 4-8. Robert J. Cadigan. 2c. Acc.

Profitable Hobbies, 24th & Burlington, Kansas City 18, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the financial possibilities of hobbies; stories built around individual hobbies to 3000; cartoons. Fact items. T. M. O'Leary. 1c photos, \$1-55, Pub.

Fromenade, 40 E. 49th St., New York 17. (M to guests of 13 smart New York and Washington hotels) Buys an occasional sophisticated short story to 1500; short, top-quality verse; articles. Clarissa M. deVilliers. Varying rates, Pub.

Quote, P. O. Box 611, Indianapolis 6, Ind. Original anecdotes to 150 words for use of public speakers. Lucy Little Jackson. Varying payment according to quality, Acc.

Rayburn's Ozark Guide, Eureka Springs, Ark. (Q-50) Short stories, features, verse, photos with Ozark slant. Otto Ernest Rayburn. Payment by arrangement.

Rosierucian Magazine, The Oceanide, Calif. (M) Articles on occultism, mysticism, art, science, nutrition, astrology, in accord with the Rosierucian philosophy; short stories along same lines. 1500-2500. \$3-115, Acc.

Saturday Review of Literature, 25 W. 45th St., New York 19. (W-20) Articles, essays, 1500-3000, verse, fact-items, on literature, music, documentary films, stage, screen, world affairs; cartoons. Norman Cousins. Fair rates, Pub.

Southwest Review, Southern Methodist University, Dallas 5, Tex. (Q-50) Quality stories to 3000; articles to 3000 on regional, literary, national, world problems; poetry. Allen Maxwell. 15c for prose, \$5 for poems, Pub.

Spectator, Rudy Bide, 3323 Michigan Blvd., Chicago 18. (Q-50) (Not a free-lance market.)

Sports Field, 401 2nd Ave. So., Minneapolis, Minn. (M-25) Some short fiction used, to 3000 words, related to field sports; picture stories, articles, how-to-do-it features, to 3000; fillers. Ted Kesting. By arrangement, Acc.

Step, 340 E. 57th St., New York 22. (M-10) Short-short arti-

cles on popular subjects, profiles, preferred length 1200. Arthur G. Brest. \$50-\$100, Acc. (No late report.)

Success Today, 227 E. 44th St., New York 17. Articles stressing principles of success; actual success stories of living people, singly or grouped. Douglas Lurton. Good rates, Acc. (Published occasionally; inactive market.)

Sunshine Magazine, The House of Sunshine, Litchfield, Ill. (M-15) Constructive, wholesome short stories to 1500. Henry F. Henrichs. Acc., based on merit rather than number of words.

Suspense (Farrell Pub. Corp.), 420 Lexington Ave., New York 17. Stories must have powerful suspense theme; shorts 2000-4000; novelettes to 8000. 2-3c, Acc. (Also uses suspense novels for separate 35-cent book publication.)

Survey, The, 112 E. 19th St., New York 3. (M-50) Articles to 3500 in the field of social welfare; rarely verse. No fiction. Modest rates, Pub.

Swing, WHB Broadcasting Co., 1121 Scarritt Bldg., Kansas City 8, Mo. (Bi-M-25) Articles, 800-1800, on science, knowledge, medicine, adventure, biography, hobbies, travel, culture, success occult, etc.; stories, 800-1800; cartoons; fillers, 100-700; quizzes, jokes, \$10-115 for feature material, 1c for fillers, Acc.

These Times, Box 59, Nashville, Tenn. (M-25) Inspirational and religious articles 600-800 and 1800-2000; verse on similar themes; short stories; fillers; cartoons; photos. R. E. Finney, Jr. 1c, Acc.; verse up to \$15.

This Day, 3358 S. Jefferson St., St. Louis 18. (M-35) Short stories, novelettes, serials, articles, full of human interest on home affairs; short "reader editorials"; fillers, jokes and epigrams; verse; cartoons; photos. Henry Rische. 1c up, Acc. Reports in 2 months.

Tie, P. O. Box 350, Albany 1, New York. Articles for dentists on dental or dental related themes, 800-2400; short-short fiction of the same type, 750 to 1000; cartoons; photographs and other illustrations, individual or series, humorous verse to 60 lines. Payment to \$75 for unusual, top-flight articles; rates reached through individual negotiation with each contributor, Acc.

Towansend National Weekly, 6875 Broadway, Cleveland. (W-10) Articles and news on social security, taxes, aid to aged, to 500,

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Tracks Magazine, Terminal Tower, Cleveland 1, O. (M-10) Articles on railroad subjects 500-1500; stories; fillers; jokes; cartoons. 3c, Acc. (Query).

Trailer Life (Trailer Coach Association), 3107 W. 6th St., Los Angeles 5. (M-15) Articles and fiction, 500-1500; serials, 3-part; santed toward trailer life and travel, or outdoor subjects of interest to trailer owners; cartoons, news items, photos, fillers, profiles, similarly slanted. Stress family angle and advantages of trailer for luxury vacation. Semi-technical articles to give trailer public know-how on handling trailers. Doris Woodward. 1c up; glossy photos, \$2.50, Pub.

Trail-N-News, 534 W. Colorado St., Box 1551, Glendale, Calif. (M-10) Travel articles to 1000, especially those built around trailers; travel life. Jean Jacques. 1c up, Pub.

Trailways Magazine, 108 No. State St., Chicago 3. (Q-25) Articles. 1500-2000, on locations in U.S. served by National Trailways Bus System, with 8x10 photos. F. H. McIntosh. Up to 3500. 1c. photos \$5, Pub.; 4x5 color transparencies for cover, \$100, Pub.

Travel, 115 W. 45th St., New York 19. (M-35) What to do and see—with costs worked in—anywhere in world; news items, photos; cartoons. 2000-3500, with 5500 preferred. Malcolm Davis. 1c-2c, Acc.

Turf and Sport Digest, 511 Oakland, Baltimore 12, Md. (M-35) Short stories 350-1000 with racing background. Articles 2500-4500 on racing, biographies of racing people, methods of system play, personal experiences at the races. Photos (Kodachrome cover and photos of thoroughbred racing, 875); crossword puzzles. Raleigh S. Burroughs. 1c, Pub. Photos \$3-56, puzzles, \$5. Yale Review, Box 1720, New Haven 7, Conn. (Q-41) Articles on current political, literary, scientific, art subjects 4000-5000. Quality short stories; poetry. David M. Potter; Paul Pickre: Good rates. Pub.

Yankee, Dublin, N. H. (M-25) Short fiction, articles, to 2000; verse, fillers, cartoons, photos. New England subjects; no place limitation for fiction or verse. Richard Merrifield. 1c-2c; 25c line, verse, Pub.

Your Mind—Psychology Digest, 103 Park Ave., New York 17. (B1-M-35) Material on psychological subject-matter, 1-2000; fillers; stories and occasional poetry with psychological slant. Lesley Kuhn, Mng. Ed. 1c-2c, Acc.

WOMEN'S AND HOME MAGAZINES

American Baby, Inc., 180 Riverside Drive, New York 24. (M-25) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. (Overstocked with verse.) No photos. Beulah France, R.N., 15c, Pub.

American Home, The, 444 Madison Ave., New York 22. (M-25) Practical articles with human interest illustrations pertaining to home, interior decorating, building, gardening, food, homecraft 800 to 2000. Mrs. Jean Austin. Varying rates, Acc.

Baby Feet, 253 Main St., Huntington, L. I., N. Y. (M-25) Authoritative articles 1000, on baby care, home features, and occasionally a short story of appeal to this particular field, verse. Louise Cripps 2c-5c, Acc.

Baby Talk, 405 Madison Ave., New York 17. Experience articles mother-father-baby, 500-1000; fillers; verse. Ruth Newburn Sedan. 2c-3c, Acc.

Baby Time (Allford Baby Group, Inc.), 424 Madison Ave., New York 17. (M-25) Articles and stories 500-750 of interest to new and expectant mothers; verse; photos. Dorothy Ashton. \$5 per article, Acc. (Similar requirements for Modern Baby and Today's Baby published by the same firm.)

Better Homes & Gardens, 1716 Locust St., Des Moines 3 Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Cartoons. Anecdotes and shorts, \$5, Pub.; articles, up to \$500, Acc.

Brides Magazine, 527 5th Ave., New York 17. (Q) Articles, 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides; verse. Helen E. Murphy. Varying rates, Acc.

Californian, The, 1029 S. Main St., Los Angeles 15. (M-35) Articles pertaining to California all types of fillers; photos. J. R. Ashereno. Varying rates, Acc. (No recent report.)

Canadian Home Journal, 73 Richmond St., W. Toronto, Ont. 4c-10c short stories to 5000, articles of interest to Canadian women, 2500. Good rates, Acc.

Canadian Homes & Gardens (Maclean-Hunter Pub. Co.), 441 University Ave., Toronto, Canada. (M-25) Illustrated how-to articles to 1000. \$75-500; \$3-5 per illustration, Acc. Address inquiries: J. McKinley.

Charm Magazine (S & S), 575 Madison Ave., New York 22.

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Chateleine (Maclean), 481 University Ave., Toronto, Canada. (M-15) Short stories and serials; love, married-life, parental problems, mystery, adventure, 3500-5000. Articles, Canadian interest, up to 2000. Acc.

Child Study, 132 E. 74th St., New York 21. (Q) Articles on child development, psychology, family relations, etc. Frances Ullmann. No pay.

Christian Home, The, 810 Broadway, Nashville, Tenn. (M-20) Articles 1000-2000 on family relationships, child guidance; stories 2500-3500 of interest to parents and teen-agers; verse, photos of family groups. Joy Bayless. Acc.

Christian Parent, 1222 Mulberry St., Highland, Ill. (M) Articles and short stories to 2500 with Christian home life and Christian child training themes; fillers; cartoons; photos. M. P. Simon. \$2.50 1000 words. Acc.

Everywoman's Magazine, 16 E. 40th St., New York 19. (M-5) Quality and formula stories; humor or helpful articles with subjective slant to 4000; short fiction accurately. 200-500. Department; features on "unforgettable" women characters. Helen E. Greenwood. Fair rates. Acc.

Family Circle Magazine, 25 W. 45th St., New York 19. (M) Heavily departmentalized, almost wholly staff-written. Special sources for short stories. R. R. Endicott.

Family Digest, 549 N. Jefferson, Huntington, Ind. (M-20) Articles, 500-1500; short stories, 1000-2000, on family subjects. F. A. Fink. 1c-2c. Pub.

Family Herald & Weekly Star, 245 St. James St., W. Montreal, Que., Canada (W-5) Stories 2000-4500, romance, adventure, mystery etc., for rural family audience. H. Gordon Green, Fiction Ed. \$70. Acc.

Flower Grower, The, 70 E. 45th St., New York 17. (M-25) How-to-do articles by experienced home gardeners and photographers on gardens and flowers; articles 1500, fillers 100-200. Theodore A. Weston. \$5-\$75 per article; \$5 photos. Pub.

Garden and the Gardener's Chronicle, 432 4th Ave., New York 16. Garden experience reported accurately. 200-500. 1000 or longer features with charts and illustrations. 1c. Acc.

Glamour (Conde Nast), 420 Lexington Ave., New York 17. (M-25) Articles of interest to young business women, to 1500; no fiction or poetry. Elizabeth Foxworth. \$50-\$200. Acc.

Good Housekeeping (Hearst), 57th St. and 8th Ave., New York 19. (M-35) Short stories up to 10,000; short articles verse. Herbert B. Mayes. Excellent rates. Acc.

Harper's Bazaar, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates. Acc.

Health and Home, Skelgas Div., Skelly Oil Co., P. O. Box 436, Kansas City 10, Mo. (B1-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc. 500-1500, of interest to rural and suburban families. Viola H. Ward. 2c; or \$15 for page with photos, \$25 for double page with photos. Pub.

Holland's, The Magazine of the South, Dallas 2, Tex. (M-15) Success stories on home building and remodeling, interior decoration, gardening, community improvement in states in the South and Southwest. Authoritative how-to articles on home building problems and on child care and training. 3c up; \$5 up for photos. Acc. \$75 up for color transparencies for cover. Acc.

Home Desirable, The, 836 S. Michigan Ave., Chicago. Not in market for free-lance material.

Home Life, 161 8th Ave. N., Nashville 3, Tenn. (M-15) Short stories 1500-3000 and feature articles of interest to home and family groups. Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty, occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. 2/3c average. Acc.

Home and Garden (Conde Nast), 420 Lexington Ave., New York 17. (M-50) Home decoration, gardening, landscaping, building and remodeling, unusual travel and architectural articles. Albert Kornfeld. 1500-2000. Good rates. Acc.

Home Beautiful (Hearst), 512 Lexington Ave., New York. (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, home furnishing, etc. to 2000, with photos; fillers. Largely staff-written. Elizabeth Gordon. Pub.

Household, 912 Kansas Ave., Topeka, Kans. (M-15) Practical, descriptive, human interest articles on home building and remodeling, home furnishing, unusual community projects, family relations. Four-color and black-and-white photographic illustrations. (QUERY BEFORE SUBMITTING MATERIALS) Short-story (4,000-6,000 words) per issue. Verse, preferably short and light. Nelson Antrim Crawford. Up to \$300 for full length stories and articles; verse \$1 a line; Acc.

Independent Woman, 1819 Broadway, New York 23. (M-15) Official publication of the National Federation of Business and Professional Women's Clubs. Considers only articles having special interest or importance to women who earn their own livings; opportunities for and achievement of women in new fields, achievements of women in community service, current national and international issues, economic, social and political; treated from point of view of the woman who works. Also sketches on personal upgrading. 500-1800. Verse; photos; art work. Frances Maule. \$10 to \$25. Acc.

Ladies Home Journal (Curtis), Independence Sq., Philadelphia 5. (M-25) Articles 2000-5000; short stories 4000-7500; serials; 50-70,000; novelettes 20-40,000; short lyric verse, fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates. Acc.

Life Today, 444 Madison Ave., New York 22. (B1-M-25) Practical, inspirational articles, 500-2000, on marriage, love, divorce, family life in U. S., community problems. Sara Judson. 2c. Pub.

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Living for Young Homemakers (S & S), 575 Madison Ave. New York 22. (M) Small market for short articles, 1000-1500, on how-to-do in home, garden, health, children, etc., sometimes with photos. Edith Bramwell Evans. Varying rates. Acc.

Mademoiselle (S & S), 575 Madison Ave., New York 22. (M-35) Short stories and articles of interest to young women, age 18-30, 2500-3500. Cyrillie Abels. Acc.

Marriage Magazine, 227 E. 44th St., New York 17. Persons! experience articles backed by research. Douglas E. Lorton. Good rates. Acc.

Mayfair (Maclean), 481 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the arts, sports; fillers: photos. 2c. Acc.

McCall's (McCall), 230 Park Ave., New York. (M-25) Serials, 40,000; complete novels, 20-25,000; Novels, 10-12,000; short stories, 4000-7500; short shorts; articles Otis L. Wiese. First-class rates. Acc.

Modern Needlecraft-Knitting, 247 Park Ave., New York 17. (Q-35) Welcomes ideas on news regarding all phases of needlecraft. Maggie Meehan. Acc., according to assignment or nature of material.

Mother's Home Life, 179 E. 2nd St., Winona, Minn. (M-5)

Articles, 300-500; short stories 2500-2700; short verse. Dorothy Leicht. Fair rates. Pub.

Mr. Baby (Shaw Pub. Inc.), 53 E. 34th St., New York. (M-25) Articles to 2000 and picture stories on child care, age bracket, infants to four years; suitable fiction 1500-2000. 2-4c. Pub.

National Parent-Teacher, The, 600 S. Michigan Blvd., Chicago 5. (M-15) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 1800; verse, 16-20 lines; photos. Eva H. Grant. 1½c; photos \$1-\$5. Acc.

Parents' Magazine, 52 Vanderbilt Ave., New York 17. (M-25) Articles on family relationship, child care, feeding the family; with menus and recipes, etc., 1800-2500. Mrs. Clara Savage Littlefield. Up to \$100 for articles. Acc.; shorts on childhood and teen-age problems \$2.50 each. Pub.

Popular Gardening, 141 E. 44th St., New York 17. (BI-M-50; M in 1931) Practical gardening articles, successful gardening by young home owners, 1000, with photos. Paul F. Freese. 3c. Pub.

Sunset (Lane Pub. Co.), 576 Sacramento St., San Francisco 11. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, western homes, western food, western crafts, how-to-do-it articles. Query. Walter L. Doty. Acc.

Today's Woman (Fawcett), 67 W. 44th, New York 18. (M-35) Fiction and facts of interest to the young housewife 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Geraldine Rhoads, Ed.; Harold Baron, Non-fiction Ed.; Eleanor Stierhem, Fiction Ed. Excellent rates. Acc.

Vogue, incorporating **Vanity Fair** (Conde Nast), 420 Lexington Ave., New York 17. (2M-50) Articles of interest to women 1500-2000; photos. No poetry, no fiction. Jessica Davies. No set rates. Acc.

Western Family, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of light, romantic fiction to 2500; short shorts and well-illustrated how-to-do-it articles of interest to short house-maker, to 1000; two-part serials; verse; fillers; cartoons. Web Jones. 3c. Acc. Buys all rights. (Overbought on verse, fillers, cartoons.)

Western Home, 1213 H St., Sacramento 3, Calif. (Q) Chief need is for 50-60 word how-to-do-it fillers directed to housewife; the material in with hardware items where possible. Seasonal items needed. 1c up, 63 for photos. Acc.

Woman, The, 420 Lexington Ave., New York 17. (M-35) Sound, informative fact articles, 2000, of interest to women, with illustrative anecdotes, preferably written in narrative style. Theodore Irwin, Ed. Dir.; Madalynne Reuter, Ex. Ed. Good rates. Acc.

Woman's Day, 19 W. 44th St., New York 18. (M-5) Serious and humorous articles, 1800-2000; inspirational; how-to; fillers, human interest and humorous type fiction, 2500-5000. Mabel Hill Souvaine, Ed.; Betty Finlin, Fict. Ed. Acc., no set rate.

Woman's Home Companion (Crowell-Collier), 640 8th Ave., New York 19. (M-10) Women's and household interest. Articles, 2500-6000; short stories to 7,000; novelettes 15,000; short novels to 25,000; serials to 60,000. Wm. A. H. Birnie, Ed.; Elliott Schryver, Fict. Ed. First-class rates. Acc.

Woman's Life, 217 E. 44th St., New York 17. (Q-35) A companion publication to *Your Life and Your Personality*, helpful, entertaining articles, 400-2500, on all phases of a woman's life Douglas Lorton. Good rates. Acc.

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Blue Book (McCall), 230 Park Ave., New York 17. (M-25) Mystery, humor, and adventure short stories, novelettes, book length, novels, fact stories. Masculine slant. Donald Kennel. Good rates. Acc.

Jungle Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Adventure short stories, the African jungles. Jack O'Sullivan. 1c up. Acc. Buying little.

Short Stories, 9 Rockefeller Plaza, New York 20. (M-25) Adventure, mystery, action short stories up to 6000; novelettes 10,000-25,000; fillers 50-500. Dorothy McIlwraith. Good rates. Acc.

DETECTIVE—CRIME—MYSTERY—GANGSTER

Black Book Detective (Thrilling), 10 E. 40th St., New York 16. (Q-20) Uses a \$5,000-word lead novel featuring *The Black Bat*, written on assignment; several short fast-action detective-crime stories not over 5000. David X. Manners. 1c up. Acc.

Detective Tales (Popular), 205 E. 42nd St., New York 17. (BI-M-25) Emotional short stories, crime background, up to 5000; detective-mystery-menace novelettes 9000. Michael Tilden, Mng. Ed.; Everett H. Oringer, Ed. Good rates. Acc.

Dime Detective (Popular), 205 E. 42nd St., New York 17. (BI-M-25) Mystery and action with emphasis on character and woman interest; short stories 1500-4000; novelettes 10-12,000. Harry Widmer. 1c up. Acc.

Elery Queen's Mystery Magazine (Spivak), 570 Lexington Ave., New York 22. (M-35) Stories of detection, and/or crime and/or mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror elements. O.K. Cartoons. No taboos, no angles editorially. "Elery Queen." \$200 up for average length original short story. Acc. Uses reprints, \$75 up.

Famous Detective Stories (Columbia Publications, Inc.-Double Action Group), 341 Church St., New York 13. (Q-25) Detective fiction stressing plot and characterization. Robt. W. Lowndes. 5c. Acc.

Five Detective Novels (Thrilling), 10 E. 40th St., New York 16. (BI-M-25) Novels 10,000-20,000; small market for stories to 5000. David X. Manners. 1c. Acc.

Giant Detective Magazine (Thrilling), 10 E. 40th St., New York 16. (BI-M-25) Detective and mystery stories, 1000-60,000. Well-written, cleverly handled crime problems. David X. Manners. Good rates. Acc.

G-Men Detective (Thrilling), 10 E. 40th St., New York 16. (BI-M-20) Glamorous, fast-action G-Men short stories 1000-5000; novelettes 7000-8000; 30,000-word G-Man novel by arrangement. David X. Manners. 1c up. Acc.

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Smashing Detective Stories (Columbia Publications, Inc.), 241 Church St., New York 13. (Q-25) Same as **Famous Detective Stories**.

Stories of Sheena, 130 W. 42nd St., New York 18. (Bi-annual-25) 2 short stories and 3 novelettes each issue involving the particular character Sheena. Jack O'Sullivan. 1-2c, Acc.

Thrilling Detective (Thrilling), 10 E. 40th St., New York 18. (Bi-M) Action-detective short stories 1000-5000; novelettes 7000-10,000; novels 15-20,000. Charles S. Strong. 1c up. Acc.

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Two Complete Detective Books (Fiction House), 130 W. 42nd St., New York 18. (Bi-M-25) Reprint only.

WESTERN MALE INTEREST

Action Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Fast stories of the West with good woman interest. 3000-15,000; 1500, on occasion. Not buying at present. Jerome Bixby. 1c up. Acc.

Best Western Magazine (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Same requirements as **Western Novels and Short Stories**.

Big Book Western (Popular), 205 E. 42nd St., New York 17. (Bi-M-25). A few short stories 5000. Western novelettes 10,000; novels 12,000. Western fact articles to 900. Harry Widmer. 1c, Acc.

Complete Western Book Magazine (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Western novels to 20,000. Robert O. Erisman. 1c up. Acc.

Dime Western Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Vigorous, human Western short stories 2000-5000; novelettes 9000-10,000; novels 15,000; emotional interest, realistic characterization. Everett H. Ortner. Good rates, Acc.

Double Action Western (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Bi-M-20) Short stories 2000-5000; novels 15-20,000 (rates by agreement). Robert W. Lowndes. 1-5c, Acc.

Exciting Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Western hard-hitting and realistic short stories 1000-5000; novelettes 7000-10,000. David X. Manners. 1c up. Acc.

Famous Western (Columbia Publications, Inc.), 241 Church St., New York 13. (Bi-M-20) Overstocked on novelettes. Uses short stories to 5000; articles to 2,000. Stress characterization and adult motivation. Robert W. Lowndes. 1-5c, Acc.

Fifteen Western Tales (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Novelettes to 13,000; shorts, preferably with an unusual twist, to 4000. Harry Widmer. 1c up. Acc.

Five Western Novels (Thrilling), 10 E. 40th St., New York 18. Reprint; small market for fresh story material. Morris O. Jones. 1c, Acc.

44 Western (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Western short stories 4000-5000; novelettes 1000-10,000. Michael Tilden, Mng. Ed. Everett H. Ortner. Ed. 1c, Acc.

Frontier Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Western historical short stories 2500-9500; novelettes 10,000-15,000; articles of covered-wagon days. Jack O'Sullivan. 1c up. Acc.

Giant Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Western stories 1000-50,000. Well written cleverly done narratives of the Old West. Samuel Mink. Good rates, Acc.

Lariat Story Magazine (Fiction House), 130 W. 42nd St., New York 18. (Very irregular publication.)

Masked Rider Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Uses a 25,000-word lead novel featuring the Masked Rider, written by assignment; an 8000-word novelette, several short stories not over 5000. Emphasis on character and human interest. David X. Manners. 1c up. Acc.

Max Brand's Western (New Publications), 205 E. 42nd St., New York 17. (Bi-M-25) Adult, well-written stories of the Old Frontier with emphasis on characterization. Shorts 1000 to 4000; novelettes 8000 to 12,000. Harry Widmer. Ed. 1c up. Acc.

New Western (Fiction House, Inc.), 305 E. 42nd St., New York 17. (Bi-M-25) Colorful Western action stories; shorts to 5000; novels and novelettes 8-10,000. Michael Tilden, Mng. Ed.; Everett H. Ortner. Ed. 1c up. Acc.

Northwest (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Fast moving, action adventure stories of the Northwest. Alaska, Yukon, Canada, the Arctic, embracing these subjects: timber, fur trapping, gold, silver mining; fishing, whaling; mounted police escapades. Romantic interest useful in novels and novelettes. 8-25,000. Jack O'Sullivan. 1c up. Acc.

Popular Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Magazine rights to published novels; short stories to 5000. David X. Manners. 1c up. Acc.

Range Riders Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Book-length novels on assignment; short stories 1000-6000; novelettes 7500-10,000. Morris O. Jones. 1c, Acc.

Real Western Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Bi-M-25) Same requirements as **Famous Western**.

Rio Kid Western, The (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Book-length novel on assignment. Pioneer and frontier short stories 1-5000. James Hendryx, Jr. 1c, Acc.

Star Western Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Dramatic, emotional, colorful stories of the Old West, heavy girl interest, to 10,000. Everett H. Ortner. 1c up. Acc.

16 Story Western (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Dramatic human-interest Western short stories up to 4000; novelettes 9-11,000. Harry Widmer. 1c up. Acc.

Texas Rangers (Thrilling), 10 E. 40th St., New York 18. (M-15) Fast-moving, action-packed short stories. 1000-5000. Book-length novel by arrangement. Samuel Mink. 1c up. Acc.

Thrilling Ranch Stories (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Action Western short stories to 6000; novelettes, 8000-10,000; novels 20,000; masculine, girl interest. Fanny Ellisworth. 1c up. Acc.

Thrilling Western (Thrilling), 10 E. 40th St., New York 18. (Bi-M-25) Action-packed thrilling Western short stories, 1000-

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5000; novelettes 8000-10,000. Slight girl interest permissible. Morris O. Jones, 1c up, Acc. Triple Western (Thrilling), 10 E. 40th St., New York 16. (Bi-M) Western short stories to 5000; three published novels by well-known Western writers. James Hendry, Jr. 1c up for shorts, by arrangement for novels. Acc.

Two Western (Fiction House), 130 W. 42nd St., New York 18. New MSS. or MSS. which have appeared in book form, 50,000-60,000. Jack O'Sullivan.

Two Western-Action Books (Fiction House), 130 W. 42nd St., New York 18. Novels of Western action and romance, 40,000-60,000. Jack O'Sullivan. 1c, Acc.

West (Thrilling), 10 E. 40th St., New York 16. (Bi-M-20) Book length novels 25,000; short stories 1000-5000; novelettes 7500-10,000. Morris O. Jones, 1c, Acc.

Western Action (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York. (Q-25) Same requirements as Double Action Western.

Western Novels & Short Stories (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Short stories 1000-6000; novels to 20,000. Robert O. Erisman, 1c up, Acc.

Western Short Stories (Stadium), 350 5th Ave., New York 1. (Bi-M-25) Stories 1000-9000. Robert O. Erisman, 1c up, Acc.

Western Story Roundup (New Publication—Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Novelettes to 10,000; shorts. Period stories stressing masculine action, adult slant. Mary Gnaedinger, 1c up, Acc.

Zane Grey's Western Magazine, Racine, Wis. (M-25) Articles on Old West, frontier era. 1000-5000; Old West short shorts to 2500, short stories to 7500, very occasionally to 10,000; verse of the old and times West. 40-line max.; short fact items, fillers of the Old West, 100-500; cartoons. Vigorous, honest, authentic fiction, stressing both action and character; colorful Old West background; 1800-1900 setting best. Don Ward. Shorts, 2c up; articles, 2c; verse 50¢ line; fillers, \$3-\$10; cartoons, \$25, Acc. First serial rights only on stories and articles.

SPORTS

All-American Football Magazine (Fiction House), 130 W. 42nd St., New York 18. (2-year-20) Short stories 3-7000; novelettes 10-16,000; novels 17-25,000. Prefers story with collegiate background. Girl interest welcome in novels and novelettes. Jack O'Sullivan, 1c up, Acc.

All Sports (Columbia Publications, Inc.), 241 Church St., New York 13. (Q-25) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes, 15¢, Acc.

Baseball Stories (Fiction House), 130 W. 42nd St., New York 18. (Twice yearly-20) Short stories, 3000-7000; novelettes, 8000-18,000. All with baseball theme. Jack O'Sullivan, 15¢ up, Acc.

Best Sports (Stadium), 350 5th Ave., New York 1. (Bi-M-25) All lengths to 20,000. Robert O. Erisman, 1c up, Acc.

Complete Sports (Stadium), 350 5th Ave., New York 1. (Bi-M-25) All lengths to 20,000. Robert O. Erisman, 1c up, Acc.

Exciting Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendry, Jr. 1c, Acc.

Exciting Baseball (Thrilling), 10 E. 40th St., New York 16. (Ann.-25) 20,000-word lead novel, 10,000-word novelettes; several.

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THE PROOF? During the past few months, my clients have sold novels to McGraw-Hill Book Co., Inc., University of Denver Press; short stories to Star Weekly magazine, Empire Magazine, etc., etc.

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*Fees published in the June, '51, A&J were in error.

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WHAT THE EDITORS WANT NOW

Fast-breaking immediate needs, as indicated by our quarterly survey: *National Police Gazette*, 1819 Broadway, New York 23, for adventure, true detective cases, sports fillers: payment 5 to 10 cents per word on publication. *My Baby*, 53 E. 34th St., New York, is wide open for all needs—articles for new and expectant mothers and mothers of children to 6 years; material must not be too technical or medical, and payment is 2 to 4 cents per word on publication.

Florence J. Schetty at *Intimate Romances*, 295 Madison Ave., New York 17, has immediate need in the short-story length, 5000-8000 words. *Trailer Life*, 3107 W. 6th St., Los Angeles 5, needs more eastern material for all departments; a list of editorial requirements is available for a stamped, addressed envelope.

The fairly new magazine *Suspense* has a low inventory in the fantasy, horror, and adventure classifications; Theodore Irwin is editor at 420 Lexington Ave., New York 17. *Park-East*, 220 E. 42nd St., New York, especially needs articles, features, picture stories of interest to sophisticated New Yorkers; A. C. Spector, editor, says he is always open to new ideas.

—A-J—

There is good news that *Liberty*, 270 Park Ave., New York 17, is back in the free-lance mar-

ket. Stories 800-1800 and picture features are wanted, with payment at \$35-\$50 per page on publication. This is a much smaller market than the former *Liberty*.

—A-J—

Back in the market, also, is *Motor News*, 139 Bagley Ave., Detroit 26. Editor William J. Trepagnier pays \$35-\$75 on acceptance for outdoor sports and travel articles; photos are desired. Travel and motoring articles are also in immediate demand at *Westways*, 2601 So. Figueroa St., Los Angeles 54; these articles must deal with some area of the Rocky Mountain or Pacific West. Payment is 5 cents per word on acceptance.

—A-J—

Hometown—The Rexal Magazine, 8480 Beverly Blvd., Los Angeles 48, is looking for material for its January to June issues, 1952. Theodore M. O'Leary at *Profitable Hobbies*, 24th & Burlington, Kansas City 16, Mo., reports that he needs more articles on male hobbyists.

—A-J—

Avon has dropped *Ten-Story Fantasy*. Remaining in this field are the two reprint anthologies, *Avon Fantasy Reader* and *Avon Science-Fiction Reader*.

shorts not over 6000; covering amateur, professional, collegiate, etc. football. James B. Hendryx, Jr. 1c. Acc.

Fifteen Sports Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Headline sports stories of today to 4000; novelettes to 12,000. Submit 3-4 mos. ahead of season. Harry Widmer. 1c up.

5 Sports Classics (Thrilling), 10 E. 40th St., New York 16. (Q-25) James B. Hendryx, Jr. 1c. Acc.

Football Action (Fiction House), 130 W. 42nd St., New York 18. Same as for All-American Football Magazine.

Football Stories (Fiction House), 130 W. 42nd St., New York 18. Same as for All-American Football Magazine.

New Sports (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories of headline sports, slanted directly in the sports field—shorts 5000-6000; novelettes 10,000-15,000. Submit 3 months ahead of season. Some fact articles by sports celebrities. Eiler Jakobson. 1c.

Popular Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. 1c. Acc.

Popular Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) 30,000-word lead novel; novelettes 8000-12,000; shorts to 6000. James B. Hendryx, Jr. 1c up, Acc.

Popular Sports (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) 25,000-word lead novel and about baseball or football only; several short stories not over 5000; novelettes 8000-12,000. James B. Hendryx, Jr. 1c up, Acc.

Sport (Macfadden), 205 E. 42nd St., New York 17. (M-25) Human-interest personality features about headline stars in such sports as basketball, football, baseball, boxing, hockey, etc. Query with outline. Stories 2000-3000 words, minimum payment \$200; short gossip items for SPORtalk at \$5 and \$10. Acc. Albert R. Perkins. (Watch issues for possible changes.)

Sports Fiction (Columbia Pub., Inc.), 241 Church St., New York 13. (Q-25) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1c. Acc.

Sports Novels (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Stories of headline sports, slanted directly in the sports field. Shorts 5000-6500; novelettes 10-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Eiler Jakobson. 1c up, Acc.

Sports Winners (Columbia), 241 Church St., New York 13. (Q-25) Same requirements as Super Sports. Robert W. Lowndes. 1c. Acc.

Super Sports (Columbia Pub., Inc.), 241 Church St., New York 13. (Q-25) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 1c. Acc.

Thrilling Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-25) James B. Hendryx, Jr. 1c. Acc.

Thrilling Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) Gridiron stories, woman interest allowed. Shorts 1000-5000; novelettes 8000-10,000. James B. Hendryx, Jr. 1c up, Acc.

Thrilling Sports (Thrilling), 10 E. 40th St., New York 16. (Q-20) Three 8-10,000-word novelettes; several shorts under 5000. All types of sports stories wanted; odd sports especially desirable. James B. Hendryx, Jr. 1c up, Acc.

SUPERNATURAL—WEIRD—HORROR

Weird Tales, 9 Rockefeller Plaza, New York 20. (Bi-M-25) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c, verse 25c line, Pub.

SCIENCE FICTION—FANTASY

Amazing Stories (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Science-fiction short stories 2000-10,000; novels 10-30,000. Howard Brown. 1c up, Acc.

A. Merritt's Fantasy Magazine. Reprint of Merritt stories only.

Amazing Science Fiction (S & S), 304 E. 45th St., New York 17. (M-25) Science short stories up to 8000, novelettes 10-20,000; serials 30-100,000. Articles on recent science developments; query. John W. Campbell, Jr. 3c up, Acc.

Avon Fantasy Reader (Avon), 878 Madison Ave., New York 23. (Bi-M) Fantastic, weird, science-fiction stories. A reprint anthology series; no market for original mass. Donald A. Wohlheim. Second serial rights only; payment by arrangement.

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Avon Science-Fiction Reader (Avon), 575 Madison Ave., New York 22. (Bi-M) Science-fiction stories. A reprint anthology series; no market for original mss. Donald A. Wollheim. Second serial rights only; payment by arrangement.

Famous Fantastic Mysteries (All Fiction Field-Popular), 205 E 42nd St., New York 17. (Bi-M-25) Weird, science fiction, fantastic, fantastic-adventure short stories, 3000-10,000; novelettes 0-20,000; verse, Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. 1c, Acc. (Will consider new features.)

Fantastic Adventures (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Pseudo-scientific short stories 2000-10,000; novels to 30,000; cartoons. Definite air of fantasy, not straight science. Howard Brown. 1c up, Acc.

Fantastic Story Quarterly (Thrilling), 10 E. 40th St., New York 16. (Q) Chiefly reprint, but small market for original fantasy fiction up to 10,000. Samuel Mines. 1c, Acc.

Fantasy and Science Fiction (Spivak), 570 Lexington Ave., New York 22. (Bi-M) Science-fiction and fantasy, 1000-12,000. About 40% reprint. Send MSS to editorial address, 2943 Dana St., Berkeley 4, Calif. Anthony Boucher and J. Francis McComas. 2c up, first serial rights only; reprints, 50c up; Acc.

Fantasy Book (Fantasy Pub. Co.), 8318-20 Avalon Blvd., Los Angeles 2. Varied lengths, including serials; about 50-50 on science fiction and fantasy; poems. Garret Ford. (Out of market temporarily.)

Future (Columbia Publications, Inc.), 241 Church St., New York 13. Science fiction stories of all types, excluding fantasy. Novelettes 8000-12,000; stories to 5000. Robert Lowndes. 1/2-1c, Acc.

Galaxy, 505 E. 14th St., New York 9. 3-part serials, 40-90,000; novelettes, 7500-15,000; stories to 6500; occasional general interest article to 3500, exclusively science-fiction slant. H. L. Gold. 3c up, \$100 minimum, Acc.

Imagination, 1429 Fowler Ave., Evanston, Ill. (Bi-M-35) (Editorial address for mss.: P.O. Box 230, Evanston, Ill.) Science-fiction, fantasy, and off-trail stories in those categories, 2000-30,000. Stories need human interest—now, in the past, in the future—with problems that reader can understand and sympathize with. William L. Hamling. 1-3c, Acc.

Marvel Science Fiction (Stadium), 350 5th Ave., New York 1. (Q) Science fiction. All lengths to 18,000. Robert O. Eriam. Up to 5c, Acc. Report in 10 days.

Other Worlds (Clark Pub. Co.), 1144 Ashland Ave., Evanston Ill. (8-times-yr-35) All types science-fiction and fantasy stories, 2000-45,000. Raymond A. Palmer. 1c 3c.

Planet Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Imaginative short stories, novelettes, of future worlds, 4000-15,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Malcolm Reiss. 1c up, Acc.

Science Fiction Quarterly (Columbia Publications, Inc.), 241 Church St., New York 13. (Q-25) Same needs as Future. 1/2-1c, Acc.

Startling Stories (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Book-length science-fiction novels, short stories. Samuel Mines. 1c up, Acc.

Thrilling Wonder Stories (Thrilling), 10 E. 40th St., New York 16. (Bi-M-25) Pseudo-scientific adventure stories to 10,000; two pseudo-science novels 15-20,000. Samuel Mines. 1c up, Acc.

Two Complete Science-Adventure Books, 130 W. 42nd St., New York 18. (Q) Reprint of science-fiction novels and short novels. Katharine Daffron. 1c, Acc.

WESTERN LOVE FICTION

Golden West Romance (Thrilling), 10 E. 40th St., New York 16. Western action and romance 3000-15,000; man or woman viewpoint. Fanny Ellsworth. 1c up, Acc.

Ranch Romance (Thrilling), 10 E. 40th St., New York 16. (Bi-M-15) Western love short stories to 5000-6000; novelettes 8000; novels 18,000-20,000; 4-part serials to 45,000; well-authenticated fact material to 2500. Fanny Ellsworth. 1c up, Acc.

Rodeo Stories (New Pubs.), 205 E. 42nd St., New York 17. (Bi-M-25) Stories 2000-4000; novelettes 8000-12,000. Woman's viewpoint preferred. Harry Widmer. 1c up, Acc.

Lowndes. 1c, Acc.

Rangeland Romances (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Emotional love short stories, Old West, woman's viewpoint; shorts 2000-4000; novelettes 8000-10,000. Harry Widmer. 1c, Acc.

Real Western Romances (Columbia Pub. Inc.), 241 Church St., New York 13. (Q-25) Action stories of the Old West, with strong romantic element. Stress color and characterization. Short stories to 5000; novelettes 8000 to 12,000. Robt. W. Lowndes. 1/2-1c, Acc.

Romance Western Roundup (New Publications, Inc.), 205 E. 42nd St., New York 17; 1847 So. Kellon Ave., Los Angeles 25. (Bi-M-25) Modern Western love stories 3000-10,000; verse. Irma Ka'ish. 1c up, Acc.

Western Rodeo Romances (Thrilling), 10 E. 40th St., New York 16. (Q-25) Western action stories, cowboy viewpoint girl-interest. Earns with rodeo background, 1000-10,000. Fanny Ellsworth. 1c up, Acc.

ROMANTIC LOVE

All-Story Love Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Publishes one strong, dramatic novelette, which must be motivated by love, but can combine elements of mystery and adventure with the love story. Short stories, 3000-8000. Some verse. Short stories in special demand. Louise Hauser. 1c, Acc.

Exciting Love (Thrilling), 10 E. 40th St., New York 16. (Q-25) Lead novel, 25,000; short stories 1000-6000. Alex Samalmar. 1c, Acc.

Fifteen Love Stories (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3500 to 5000. Peggy Graves. 1c min., Acc.

Gay Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Bi-M-20) Third person love short stories. Marie A. Park. 1/2c, Acc.

Ideal Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13. (Q-25) Third person love short stories. Marie A. Park. 1/2c, Acc.

Love Book Magazine (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Glamorous, dramatic love stories, 3000-7000; novelettes 10,000. Little Verse. Louise Hauser. 1c up, Acc.

Love Novels (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Glamorous modern love stories; shorts up to 5000; novelettes to 10,000. Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. 1c up, Acc.

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Peggy Love (Thrilling), 10 E. 40th St., New York 18. (Q-25) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts 1000-6000. Alex Samamman. 1c up, Acc.
Romance (Popular), 205 E. 42nd St., New York 17. (Bi-M-25) Romantic stories with emphasis on character; occasionally first person, 3500-6000; novelettes 10,000; 24-line verse. Peggy Graves. 1c up, Acc.
Thrilling Love Magazine (Thrilling), 10 E. 40th St., New York 18. (Bi-M-20) Love short stories 1000-6000; novelettes 8000-10,000; novels 15,000; girl's viewpoint. Alex Samamman. 1c up, Acc.
Today's Love Stories (Columbia Pubs., Inc.), 241 Church St., New York 13. (Bi-M-20) Short stories with strong love interest 1000-4500; verse with love theme, 4-12 lines. Marie A. Park. 1/2c, Acc.

TRUE CONFESSION

Actual Romances (Magazine Management Co.), 350 5th Ave., New York 1. (Q-25) First-person stories. Dan Merrin. (No late report.)

Confessions (Hillman), 535 5th Ave., New York 17. Reprint material from Real Story and Real Romance.

I Confess (Magazine Management Co.), 350 5th Ave., N. York 1. (Q-25) First-person stories. Dan Merrin. (No late report.)

Intimate Romances (Romance Pub. Co.), 295 Madison Ave., New York 17. (M-15) First-person stories of serious love conflict or problem situations with realistic, everyday characters 5000-8000; novels, 10,000-15,000. Florence J. Schetty. 3c up, Acc. (Report in 4 weeks.)

Life Romances (Magazine Management Co.), 350 5th Ave., New York 1. (Q-15) First-person stories. Bessie Little. (No late report.)

Modern Romances (Dell), 261 5th Ave., New York 16. (M-15) First-person real-life short stories 5000-8000; novelettes 9-12,000; book lengths 15-20,000; frequent contests for cash prizes. Also short articles, 425-2000, dealing with parenthood, young mothers with small children, pregnancy, postnatal health and beauty problems. Articles carry by-lines. H. Berge.

My Romance (Magazine Management Co.), 350 5th Ave., New York 1. (Q-15) First-person stories. Dan Merrin. (No late report.)

Personal Romances (Ideal), 295 Madison Ave., New York 17. (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000. Mrs. May C. Kelley. 3c and up, Acc.

Real Romances (Hillman), 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes 10-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

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Revealing Romances (Ace Mags.), 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories, 2500-6000; novelettes, 10,000; young courtship and marriage; fillers, 300-1000; romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c line, Acc.

Secrets (Ace Mags.), 23 W. 47th St., New York 19. (M-15) Dramatic first-person stories from real life. Shorts 3000-6000; novelettes 10,000; articles on marriage, courtship, personality to 1000; romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c line, Acc.

Tan Confessions, 1820 S. Michigan Ave., Chicago 16. (M-25) Confession love and romance, Negro characters, 3000-5000. John H. Johnson. 1/2c up, Acc.

True Confession (Fawcett), 67 W. 44th St., New York 18. (M-15) First-person true stories reflecting life today, and based on problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000; by-lined, autobiographical stories, 3000-6000, and fiction. Fact articles on problems of modern living. Inspirational, self help fillers; poetry to 16 lines. Walter R. Schmidt. Good rates, Acc.

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Daring Detective (Fawcett), 67 W. 44th St., New York 18. (Bi-M-25) Fact detective stories 5500-6500; short pieces on crime 300-1000. Joseph Piazza. Stories, 3c up; shorts 5c, Acc; photos \$5 each, Pub.

Detective: The Magazine of True Crime Cases, 570 Lexington Ave., New York 23. True-crime pieces, 2500-7500, no emphasis

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(Continued from Page 3)

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30

filler writer, trade journalist, and all the others. Many readers combine writing in two or three fields as consistent interests. This fact has consequences for us in two regards: (1) During a year, we need to publish some sound and solid material for every type of writing, since each type will have a considerable proportion of our readers interested; and we have been endeavoring to do that. (There is an inevitable result: any one issue by coincidence may not happen to interest a particular reader who writes, say, in two fields we haven't particularly touched in that issue; yet during the year that same reader finds much that he wants, and even in the occasional issue he finds much of interest about other types of writing, so that he may know them better.) (2) Our market lists have very interesting patterns of response. By far the most popular is the Handy Market List—it gets the most "first scores" and the most "second and third scores" in any test of popularity. This is to be expected, since it is the most general list and cuts across the interest of almost every type of writing effort. We have examined, closely, also, the response about some of our specialized or smaller lists. For example, the list in September of greeting card and play markets. For most readers, we find that this market list is scored well down the list, in sixth or seventh place. Yet for a considerable number of our readers, this list is to be scored first. Thus, for those working particularly in that field as a primary interest, that list is the most important one we publish each year. And so it is with every other list we publish, we find. (Those who do not score the Handy Market List as first choice—thus indicating a primary interest in a more "specialized" field—will indicate their special interests by first choice but are then likely to score the Handy Market List as second or third choice.) It is clear—and we examined this closely, since we wanted to conserve any space ill-spent so that we could use it to improve other aspects—that to many of our readers, a shifting group of them each time, *every* market list is truly most important!

During this year and a half, we have worked hard to improve those market lists, and we have achieved improvement, which goes on continually. Since we arrived at the conclusion above, and since we also want to make them all as good as we possibly can, we have decided upon a slight rearrangement of schedule starting in 1952. This will mean publishing the Handy Market List three times a year instead of quarterly; the reason is that we had doubled up on one issue (February) to publish two lists, thus robbing us of some editorial space. By the shift, we can still provide the complete service, with no letting up in the value of any lists, yet schedule ourselves on a better basis. According to this plan, the Handy Market List will appear, in 1952, February, June, October; the Juvenile Market List in January and July; the Forecast issue in March; Verse Markets in April; Syndicates in May (combined with the annual writers' conference list); Specialist Magazines in August; Greeting Card and Play Markets in September; Book Publishers in November; Trade Journals in December.

—A.S.

Author & Journalist

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